

Miss Edna Stueben

THE BELLE OF NEW YORK

A MUSICAL COMEDY

Words by HUGH MORTON,

Music by GUSTAVE KERRER.



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T. George

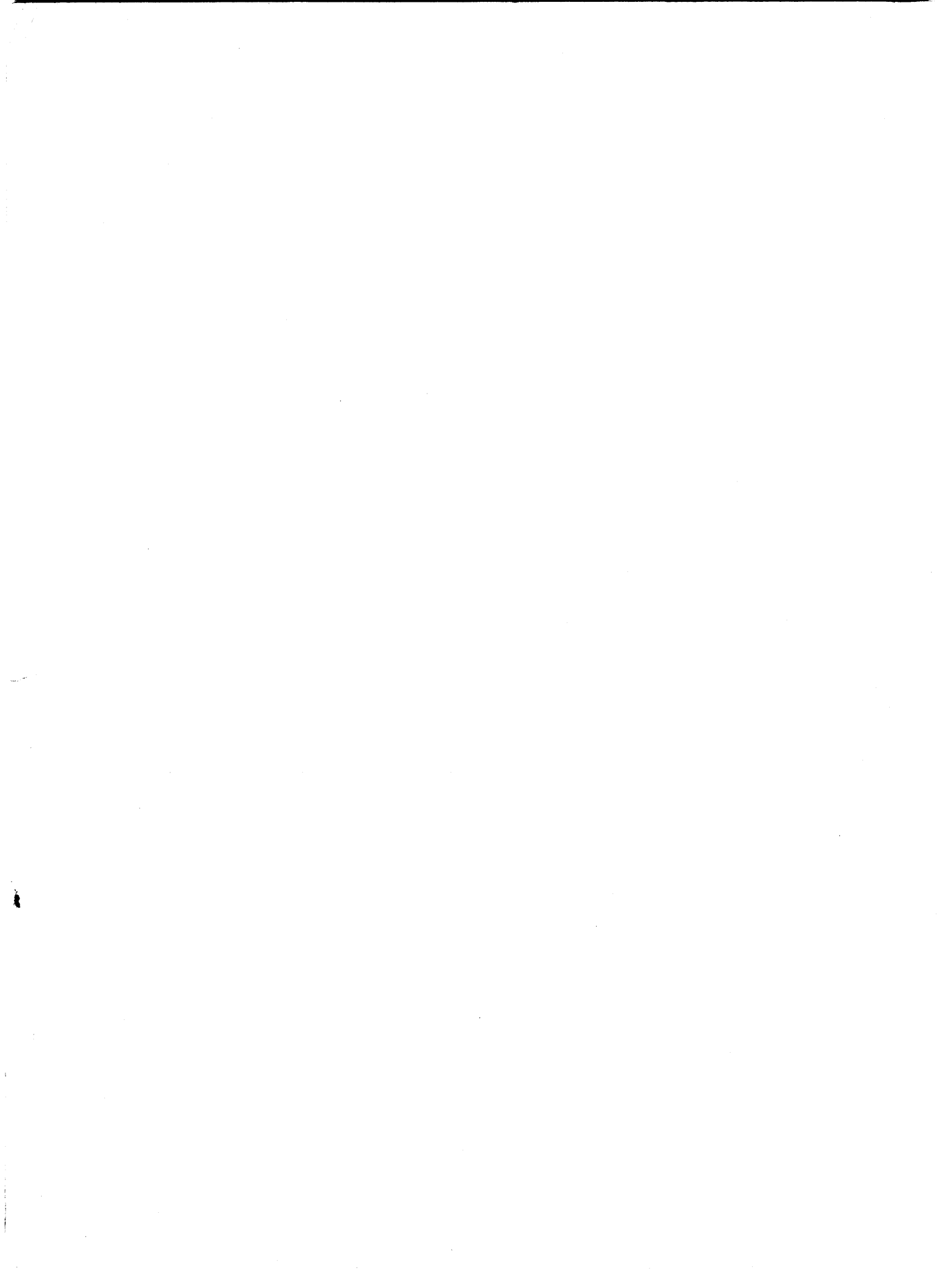
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THE

BELLE OF NEW YORK

A Musical Comedy in Two Acts.

WORDS BY

HUGH MORTON.

MUSIC BY

GUSTAVE KERKER.

VOCAL SCORE	6s. net.
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Dramatis Personæ.



ICHABOD BRONSON ... (President of the Young Men's Rescue League and Anti-Cigarette Society of Cohoes)	MR. DAN DALY
HARRY BRONSON ... (his Son, a Young Spendthrift)	MR. HARRY DAVENPORT
KARL VON PUMPERNICK ... (a Polite Lunatic)	MR. J. E. SULLIVAN
"DOC" SNIFKINS ... (the Father of the Queen of Comic Opera)	MR. GEO. K. FORTESCUE
"BLINKY BILL" MCGUIRK ... (a Mixed-Ale Pugilist)	MR. FRANK LAWTON
KENNETH MUGG ... (Low Comedian of the Cora Angeliqne Comic Opera Company)	MR. GEO. A. SCHILLER
COUNT RATSI RATTATOO } COUNT PATSI RATTATOO }	{ MR. WILLIAM H. SLOAN MR. WILLIAM GOULD
BILLY BREEZE ... (a Sailor)	MR. EDWIN W. HOFF
MR. TWIDDLES ... (Harry Bronson's Private Secretary)	MR. FRANK TURNER
MR. SNOOPER ... (a Newspaper Reporter)	MR. LIONEL LAWRENCE
MR. PEEPER ... (a Photographer)	MR. D. T. MACDONALD
WILLIAM ... (a Butler)	MR. ALBERT WALLERSTEDT
VIOLET GRAY ... (a Salvation Lassie)	MISS EDNA MAY
FIFI FRIGOT ... (a Little Parisienne)	MISS PHYLLIS RANKIN
KISSIE FITZGARTER ... (a Music Hall Dancer)	MISS MABEL HOWE
CORA ANGELIQUE ... (the Queen of Comic Opera)	MISS HELEN DUPONT
MAMIE CLANCY ... (a Pell Street Girl)	MISS PAULA EDWARDES
PANSY PINNS ... (a Soubrette)	MISS HATTIE MOORE
BETTY "THE BAT"	MISS MARTHA FRANKLIN
MYRTLE MINCE } QUEENIE CAKE } BIRDIE SEED } GLADYS GLEE } DOROTHY JUNE } MARJORIE MAY }	{ MISS SYLVIA THORNE MISS ROSE WITT MISS GRACE SPENCER MISS IRENE BENTLEY MISS EMILY SANFORD MISS ELLA SNYDER
LITTLE MISS FLIRT	MISS ROSE WITT
DRUMMER BOYS	{ MISS NELLY LOOMIS MISS DAISY THOMPSON

ACT I.—Scene 1 ... The Dining Room of Harry Bronson's House on Riverside Drive, New York
Scene 2 ... The Conservatory of Harry Bronson's House
Scene 3 ... Pell Street, New York, on the Chinese New Year's Eve

ACT II.—Scene 1 ... Smyler's Candy Store, Broadway, New York
Scene 2 ... The Interior of the Grand Central Station, New York
Scene 3 ... On the Lawn of the Casino at Narragansett Pier

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THE BELLE OF NEW YORK.

MUSICAL COMEDY IN TWO ACTS.

WORDS BY
HUGH MORTON.

MUSIC BY
GUSTAVE KERKER.

Nº 1. INTRODUCTION & OPENING CHORUS—"WHEN A MAN IS TWENTY ONE."

Moderato assai.

PIANO. *ff*

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato assai'. The first system begins with a piano dynamic marking 'ff'. The music features a mix of eighth and sixteenth notes, with some rests and accents. The second system continues the melodic and harmonic development. The third system introduces a more complex texture with chords and arpeggiated figures. The fourth system features a prominent bass line and a treble line with chords, including a 'ff' marking. The fifth system concludes the piece with a final cadence.

BRASS.

p *mf* *f*

This system shows the Brass section with two staves. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has a dynamic marking of *p* (piano) at the beginning, which changes to *mf* (mezzo-forte) in the second measure and *f* (forte) in the third measure. The second staff provides a harmonic accompaniment with chords and moving lines.

WOOD.

p *f*

This system shows the Wood section with two staves. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has a dynamic marking of *p* (piano) at the beginning, which changes to *f* (forte) in the third measure. The second staff provides a harmonic accompaniment.

STRINGS. *mf*

f *f*

This system shows the Strings section with two staves. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has a dynamic marking of *mf* (mezzo-forte) at the beginning, which changes to *f* (forte) in the third measure. The second staff provides a harmonic accompaniment.

f

This system shows the Wood section with two staves. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has a dynamic marking of *f* (forte) at the beginning. The music features a complex rhythmic pattern with many accents.

melodie marcato

ff

This system shows the Wood section with two staves. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has a dynamic marking of *ff* (fortissimo) at the beginning. The music features a complex rhythmic pattern with many accents.

ff *mf* *fff*

WOOD.

This system shows the Wood section with two staves. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has dynamic markings of *ff* (fortissimo) at the beginning, *mf* (mezzo-forte) in the second measure, and *fff* (fortississimo) in the third measure. The second staff provides a harmonic accompaniment.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of rhythmic chords and eighth-note patterns.

Piano accompaniment for the second system, continuing the rhythmic accompaniment. It includes dynamic markings such as *fffz* and *fffz* in the bass line.

TENORS

When a man is twen - ty - one, Let him

BASSES.

When a man is twen - ty - one, Let him

Vocal staves for Tenors and Basses. The Tenors part is on a treble clef and the Basses part is on a bass clef. Both parts have a key signature of one sharp and a 2/4 time signature.

Piano accompaniment for the third system, including a dynamic marking of *f* in the bass line.

drink hot rum; Let him drink it hot and cold_ When a

drink hot rum; Let him drink it hot and cold_ Hot and cold. When a

Vocal staves with lyrics for the Tenors and Basses. The lyrics are: "drink hot rum; Let him drink it hot and cold_ When a" and "drink hot rum; Let him drink it hot and cold_ Hot and cold. When a".

Piano accompaniment for the fourth system, concluding the piece with sustained chords and a final melodic line.

man is twen-ty-one, Let him make things hum; Let his life be free and bold, For
 man is twen-ty-one, Let him make things hum; Let his life be free and bold, Free and bold, For

nev-er will you be so gay a-gain, And nev-er will you see such fun, As you
 nev-er will you be so gay a-gain, And nev-er will you see such fun, See such fun, As you

mf

will when the spark-ling cup you drain On the day when you are twen - ty - one. Then
 will when the spark-ling cup you drain On the day when you are twen - ty - one. Then

Ben marcato.

her's to the day when you're twen-ty-one years old And you laugh in the face of...

her's to the day when you're twen-ty-one years old And you laugh in the face of...

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "her's to the day when you're twen-ty-one years old And you laugh in the face of...". The piano accompaniment features a strong, rhythmic pattern with chords and moving lines in both hands, marked with a forte (f) dynamic.

sor - row, When you don't fear li- quor and you drink it hot and cold, And you

sor - row, When you don't fear li- quor and you drink it hot and cold, And you

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "sor - row, When you don't fear li- quor and you drink it hot and cold, And you". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands, with some dynamic markings like accents (v) and a forte (f) dynamic.

don't care a hang for to - mor - - row. Then mor - - row.

don't care a hang for to - mor - - row. Then mor - - row.

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "don't care a hang for to - mor - - row. Then mor - - row.". The piano accompaniment features a more complex texture with sustained chords and moving lines, including first and second endings (1. and 2.) for the final phrase. The key signature remains one sharp (F#) and the time signature is 4/4.

Allegretto.

VIOLINS. *ff* PICC. ³ ³ ³ ³ ³ ³

Moderato.

HARRY.

ff Then

let the fid - die, fife and drum, The cym - bals and bas - soon play, For

p

I am twen - ty - one years old, And going to be mar-ried at noon - day.

TEN. & BASS.

And he's

HARRY.
It's ea-sy e-nough to be twen - ty-one, And it's
going to be mar-ried at noon - day.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "It's ea-sy e-nough to be twen - ty-one, And it's going to be mar-ried at noon - day." The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

ea-sy e-nough to mar - ry; But when you play both games at once, It's a
pret-ty big load to car - ry.

The second system continues the musical score. The vocal line has the lyrics "ea-sy e-nough to mar - ry; But when you play both games at once, It's a pret-ty big load to car - ry." The piano accompaniment maintains the same rhythmic pattern as the first system.

He's got a big load to car - ry.

The third system shows the vocal line with the lyrics "He's got a big load to car - ry." The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part.

HARRY.
And I

The fourth system features the vocal line with the lyrics "And I". The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and a common time signature (C). A dynamic marking of *f* (forte) is present in the piano part.

Moderato.

guess I'm just a wee bit woo-sy, Lit-tle woo— Tri-fle

Lit-tle woo—

p

woo— Could-nt blame you if you said I'm... boo sy, Lit-tle

Tri-fle woo—

boo— Tri-fle boo. But I'm just a-bout to

Lit-tle boo— Tri-fle boo.

p

take a... bride, And I'm twen - ty - one years old be - side - Hence the

high - ness of this ri - sing tide - Lit - tle tide - Ti - dy

Lit - tle tide -

f *p*

tide - Lit - tle

Ti - dy tide - Oh, we guess he's just a wee bit woo - sy,

Oh, we guess he's just a wee bit woo - sy,

p

woo — Tri-fle woo.

Lit-tle woo — Tri-fle woo. Could-n't blame you if you

Lit-tle woo — Tri-fle woo. Could-n't blame you if you

Lit-tle boo — Tri-fle boo.

said he is boo-sy, Lit-tle boo — Tri-fle boo. But he's

said he is boo-sy, Lit-tle boo — Tri-fle boo. But he's

just a - bout to take a.... bride— And he's twen - ty - one years

just a - bout to take a.... bride— And he's twen - ty - one years

HARRY.

Lit - tle

old be - side Hence the high - ness of his ri - sing tide.

old be - side Hence the high - ness of his ri - sing tide.

tide — Ti - dy tide.

Lit - tle tide — Ti - dy tide.

Lit - tle tide — Ti - dy tide.

Allegro agitato.

HOUSEMAIDS.

Oh,

naugh-ty Mis-ter Bron-son You have-n't been to bed, And

in a - no - ther hour You're due, you know, to wed. The

house is top - sy - tur - vy, And our dust - ing is - n't done, not done; The

sweep - ing and the o - ther things Arent e - ven yet be - gun, No not

e - ven yet be - gun, No not e - ven yet be - gun, Not be -

- gun, Not be - gun, Not be - gun. Oh,

Fie, fie, fie! You naugh - ty Mis - ter Bron - son,

My, my, my! You're such a dread - ful man! You'd

bet - ter stop your tar - ry - ing, To - day's your day for mar - ry - ing, Oh

mf

naugh - ty Mis - ter Har - ry Bro - son Fie, fie, fie! Oh

Oh

Oh

f *ffz*

fie, fie, fie! You naugh - ty Mis - ter Bron - son,

fie, fie, fie! You naugh - ty Mis - ter Bron - son,

fie, fie, fie! You naugh - ty Mis - ter Bron - son,

ff *mf*

My, my, my! You're such a dread-ful man! You'd

My, my, my! You're such a dread-ful man! You'd

My, my, my! You're such a dread-ful man! You'd

ff *fz*

bet-ter stop your tar-ry-ing, To-day's your day for mar-ry-ing, Oh

bet-ter stop your tar-ry-ing, To-day's your day for mar-ry-ing, Oh

bet-ter stop your tar-ry-ing, To-day's your day for mar-ry-ing, Oh

mf

naugh-ty Mis-ter Har-ry Bron-son! Fie, fie, fie!

naugh-ty Mis-ter Har-ry Bron-son! Fie, fie, fie!

naugh-ty Mis-ter Har-ry Bron-son! Fie, fie, fie!

ff

Allegretto.

MALE CHORUS.

For he's a jol - ly good

fel - low, Yes he's a jol - ly good fel - - low, Oh...

he's a jol - ly good fel - low, And he'll ne - ver be so - ber a -

Which no - bo - dy will de - ny, Which
 - gain. Which no - bo - dy will de - ny, Which
 - gain. Which no - bo - dy will de - ny, Which

no - bo - dy will de - ny, Yes, he's a good
 no - bo - dy will de - ny, Yes, he's a jol - ly good
 no - bo - dy will de - ny, Yes, he's a jol - ly good

fel - low, Yes, he's a jol - ly good fel - low, Yes,
 fel - low, Yes, he's a jol - ly good fel - low, Yes,
 fel - low, Yes, he's a jol - ly good fel - low, Yes,

he's a jol - ly good fel - low, And he'll ne - ver be so - ber a - gain.
 he's a jol - ly good fel - low, And he'll ne - ver be so - ber a - gain.
 he's a jol - ly good fel - low, And he'll ne - ver be so - ber a - gain.

The first system of music is a piano accompaniment consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving bass lines.

The second system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes, and the left hand maintains a steady accompaniment pattern.

The third system of music shows the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with a consistent accompaniment.

The fourth system of music is the final system of piano accompaniment on this page, featuring a melodic line in the right hand and a supporting bass line in the left hand.

HARRY.

Lit - tle

Oh, we guess he's just a wee bit woo - sy,

Oh, we guess he's just a wee bit woo - sy,

The fifth system contains the vocal melody and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is in two staves. The lyrics are: "Oh, we guess he's just a wee bit woo - sy,". The piano part includes a dynamic marking of *p* (piano).

woo — Tri-ble woo, Lit- tle
 Lit-tle woo — Tri-ble woo, Couldn't blame you if you said he is boo-sy,
 Lit-tle woo — Tri-ble woo, Couldn't blame you if you said he is boo-sy,

(Voices gradually dying out.)

boo — Tri-ble boo, Boo woo, Boo woo, Boo woo, Boo
 Lit-tle boo — Tri-ble boo woo, Boo woo, Boo woo, Boo
 Lit-tle boo — Tri-ble boo woo, Boo woo, Boo woo, Boo

pp *pp* *dim.*

woo.
 woo.
 woo.

pp/cp

Nº 2. SONG & CHORUS— (CORA.) "WHEN I WAS BORN THE STARS STOOD STILL?"

Allegro con spirito.

PIANO.

ff

The first system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is marked *ff* and includes dynamic markings like *ffz* and *ffz* in subsequent systems. The melody is characterized by rapid sixteenth-note passages.

The second system of the piano introduction, continuing the rapid sixteenth-note melody. It includes first and second endings, marked 1º and 2º, and dynamic markings *ff* and *ffz*.

CORA.

When I was born, the stars stood still and blink'd their eyes with
When I've been asked to be a bride, I've ne'er been known to

The vocal line for the first verse, starting with a section sign (§). The piano accompaniment consists of chords and rhythmic patterns in the bass clef.

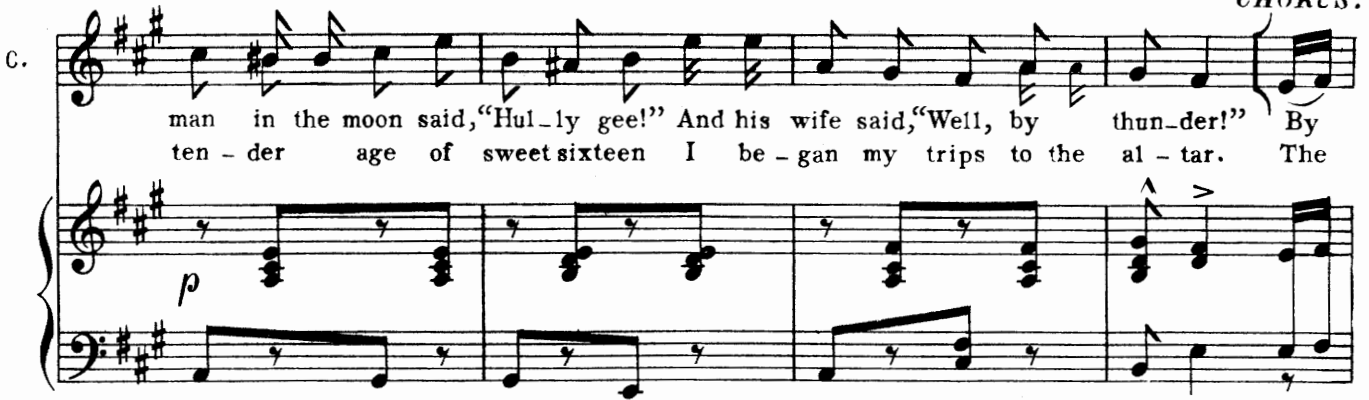
CHORUS.

CORA.

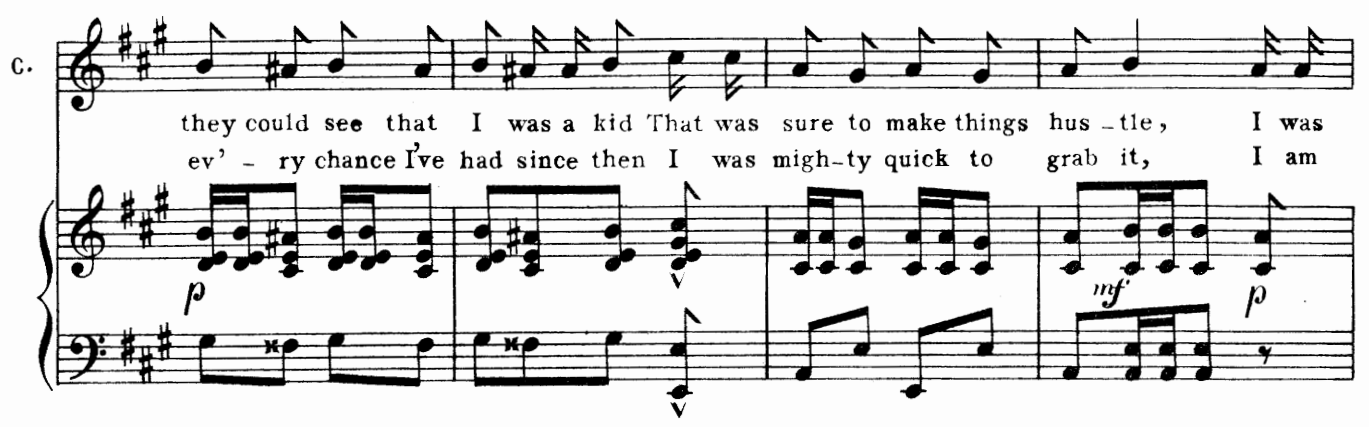
wonder, With wonder, with wonder, And blink'd their eyes with wonder, The
falter, To falter, to falter, I've ne'er been known to falter, At the

The vocal line for the chorus, starting with a section sign (§). The piano accompaniment continues with chords and rhythmic patterns. The music is marked *ffz* at the end.

CHORUS.

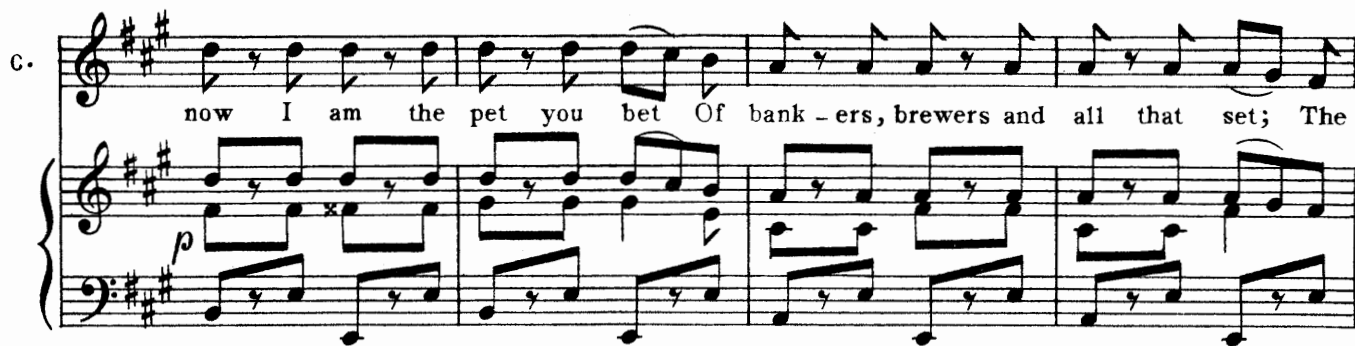
C.  man in the moon said, "Hul-ly gee!" And his wife said, "Well, by thun-der!" By ten-der age of sweetsixteen I be-gan my trips to the al-tar. The

 thun-der! By thun-der! And his wife said, "Well, by thun-der!" For al-tar, The al-tar, I be-gan my trips to the al-tar! And

C.  they could see that I was a kid That was sure to make things hus-tle, I was ev'-ry chance I've had since then I was migh-ty quick to grab it, I am

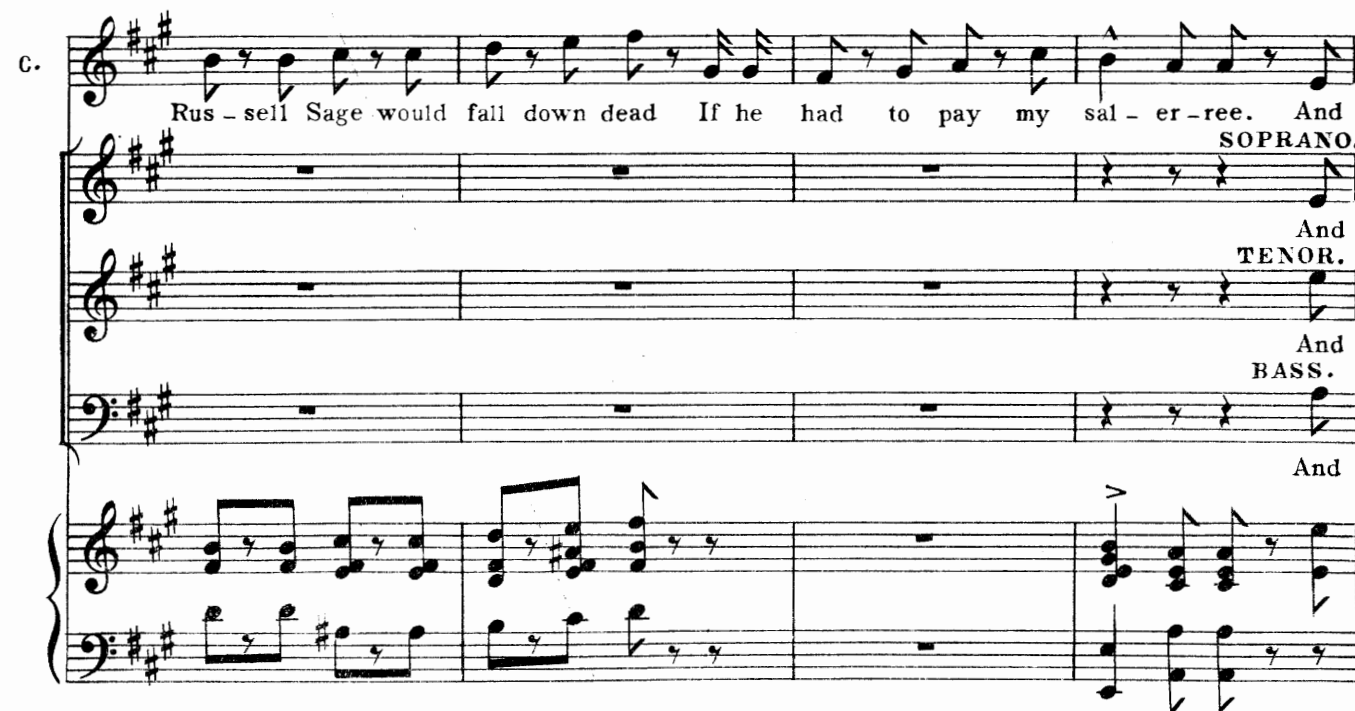
C.  bound to become a Pauline Hall Or a beautiful Lil-lian Russell! And known as the annual di-vor-cee, And marrying is my habit.

Allegretto.

C. 
 now I am the pet you bet Of bank - ers, brewers and all that set; The

C. 
 i - dol of the lit - tle boys that sit up in the gal - ler-ree. When

C. 
 in my diamonds I ap-pear, I look like a beau-ti-ful chan - de-lier, And

C. 
 Rus - sell Sage would fall down dead If he had to pay my sal - er-ree. And
 SOPRANO.
 And
 TENOR.
 And
 BASS.
 And

now { I am } she is } the pet you bet Of bank - ers, brewers and all that set; The
 now she is the pet you bet Of bank - ers, brewers and all that set; The
 now she is the pet you bet Of bank - ers, brewers and all that set; The

ff

i - dol of the lit - tle boys that sit up in the gal - ler - ee. When
 i - dol of the lit - tle boys that sit up in the gal - ler - ee. When
 i - dol of the lit - tle boys that sit up in the gal - ler - ee. When

in { my diamonds I ap - pear, I look } like a beau - ti - ful chan - delier, And
 her diamonds she ap - pears, She looks }
 in her diamonds she ap - pears, She looks like a beau - ti - ful chan - delier, And
 in her diamonds she ap - pears, She looks like a beau - ti - ful chan - delier, And

1st verse. §

Russell Sage would fall down dead If he had to pay {my/her} sal-ler-ee.

Russell Sage would fall down dead If he had to pay her sal-ler-ee.

Russell Sage would fall down dead If he had to pay her sal-ler-ee.

3 D.S.

2nd verse.

sal-ler-ee.

sal-ler-ee.

sal-ler-ee.

Allegro.

N^o 3. SONG & DANCE— (MUGG, KISSIE & BILL.) "LITTLE SISTER KISSIE"

Allegretto.

PIANO.

mf

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The dynamic marking *mf* is placed in the first measure.

The second system continues the musical notation with two staves, maintaining the same melodic and bass line patterns as the first system.

The third system continues the musical notation with two staves, maintaining the same melodic and bass line patterns as the first system.

The fourth system concludes the piece with two staves. It features first and second endings, marked 1^o and 2^o respectively. The dynamic marking *ffz* is placed in the first measure of each ending. The first ending leads to a final chord, and the second ending leads to a final chord.

BILL.

When lit - tle Sis - ter Kis - sie gets a
The Chap - pies nev - er lin - ger in the

MUGG.

jump - ing, In the flip - py, trip - py, skip - py, slip - py dance, You can
bar rooms, When the time ar - rives for Kis - sie to ap - pear, When she

M.

bet she keeps the fid - dlers all a hump - ing, While she
starts to do her ca - pers and tar - - ra - rums, You

BILL.

puts the daz - zled pub - lic in a trance She has
have - nt a - ny ap - pe - tite for beer All

B.B.

made a re - pu - ta - tion with her wink - ing, Oh,
 flut - ter - ing and fun - ny does your heart feel, 3 It's e -

B.B.

Kis - sie has the ed - u - ca - ted eye, She
 - nough to make a par - son have a fit, When

MUGG.

M.

sets the lit - tle Chap - pies all a blink - ing, When she
 Kis - sie turns a fiz - zy, whiz - zy cart - wheel, 3 And

M.

turns her pret - ty slip - pers to the sky. Oh,
 fol - lows up the cart - wheel with a split. Oh,

BOTH. >

lit-tle Sis-ter Kissie's A jaun-ty lit-tle mis-sie, She can turn a so-mer-sault or

p

hand-spring, Her pret-ty wink-y eye goes, She's full of dink-y - di - dos

ff *p*

CHORUS.

When she re-presents the art of danc-ing. Oh, lit-tle Sis-ter Kis-sie's A

ff *ff*

jaun-ty lit-tle mis-sie, She can turn a so-mersault or hand-spring, Her

ff

pret - ty wink - y eye goes, She's full of dink - y - di - dos

When she re - pre - sents the art of danc - ing. danc - ing.

1^o 2^o

ffz

D.S.

DANCE (after last verse.)

mf

mf

1^o 2^o

ffz *ffz*

Nº 4. SONG— (FIFI.) "OH, TEACH ME HOW TO KISS?"

Moderato.

PIANO.

The piano introduction consists of two staves in 6/8 time, marked *mf*. The melody is in the right hand, featuring a series of eighth and sixteenth notes with accents. The left hand provides a harmonic accompaniment with chords and single notes.

FIFI. § Grazioso Andantino.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 2/4 time, marked *p*. The lyrics are: "To be the toy, Of a bold bad boy, I ve - ry new, But I'll say to you, That my". The piano accompaniment is in 2/4 time, with a melody in the right hand and chords in the left hand.

The second system continues the vocal and piano accompaniment. The lyrics are: "real - ly do think I should like it, To sit and kiss Is a new - ness is rea - dy to wear off, Of course I'm good All the". The piano accompaniment continues with a similar melodic and harmonic structure.

The third system concludes the vocal and piano accompaniment. The lyrics are: "style of bliss, That ought to be nice when you strike it; I am same I would, With a pro - per young gen - tle - man pair off; I...". The piano accompaniment ends with a final chord in the right hand.

shy just now, And I would - n't know how To
 think that I, In the by and bye At

love like a thorough - bred la - dy; But
 kiss - ing might prove ve - ry han - dy Though

I sur - mise That I might grow wise, If you
 in - com - plete I ought to be sweet, For you

wooded me in nooks that are sha - dy - Oh
 know that I'm made out of can - dy - Oh

153077

Andantino.

teach me how to kiss, dear, Teach me how to squeeze,

Teach me how to sit up-on your sym - pa - the - tic knees;

Teach me how to coo, dear, Like a tur - tle dove;

Teach me how to fon - dle you, Oh teach me how to love.....

Oh

Oh

Oh

Oh

rit.

a tempo

teach me how to kiss, dear, Teach me how to squeeze,

teach me how to kiss, dear, Teach me how to squeeze,

teach me how to kiss, dear, Teach me how to squeeze,

pp tremolo.

Teach me how to sit up on your sym - pa - the - tic knees;

Teach me how to sit up on your sym - pa - the - tic knees;

Teach me how to sit up on your sym - pa - the - tic knees;

mf Teach me how to coo, dear, Like a tur - tle dove;

mf Teach me how to coo, dear, Like a tur - tle dove;

mf Teach me how to coo, dear, Like a tur - tle dove;

dim. *rit.*
Teach me how to fon - die you, Oh teach me how to love.....

dim. *rit.*
Teach me how to fon - die you, Oh teach me how to love.....

dim. *rit.*
Teach me how to fon - die you, Oh teach me how to love.....

dim. *rit.* *mf*

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'Teach me how to fon - die you, Oh teach me how to love.....'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings of *dim.* and *rit.* and a final *mf* marking.

1° FIFI. S

mf

D.S.

This system shows the first ending of the piano accompaniment. It begins with a first ending bracket labeled '1°'. The music is in treble and bass clefs with a key signature of one sharp. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. The system concludes with a double bar line and the instruction 'D.S.' (Da Capo).

2°

ch'd

This system shows the second ending of the piano accompaniment, marked with a bracket labeled '2°'. The notation is similar to the first ending but includes a *ch'd* (chord) marking. It concludes with a double bar line.

Nº 5. MARCH & CHORUS— (LEAGUE & OTHERS.) "WE COME THIS WAY."

Tempo di Marcia Moderato.

PIANO.

The musical score is written for piano and consists of four systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Tempo di Marcia Moderato." The first system begins with a piano (*pp*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes forte (*f*) dynamics. The fourth system includes fortissimo (*ff*) and piano (*p*) dynamics. The score includes various musical notations such as slurs, ties, and accents.

With state_ly tread,.....

With state_ly tread,.....And dig-ni-fied demeanor, We

They come this way, With dig-ni-fied demeanor,

come this way Our

foes we slay, In mo - ral_i_tys a - re_na, Boom, Boom,

ff

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of four systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: 'With state_ly tread,.....', 'With state_ly tread,.....And dig-ni-fied demeanor, We', 'They come this way, With dig-ni-fied demeanor,', 'come this way Our', 'foes we slay, In mo - ral_i_tys a - re_na, Boom, Boom,', and 'ff'. The piano part features various dynamics including *p* and *ff*, and includes articulation marks like accents and slurs.

With boom of drum,

Boom, tzing, tzing! With boom of drum, And

mf

Our souls they'll save, With

proudly fly-ing ban-ner Your souls we'll save.

proud-ly fly-ing ban-ner,

Ob-serve our grave And re-ver-ent-ial manner.

f

Boom! Boom! Boom! tzing, tzing! And

ff

ff

ff

Snowyplumes they doff.

now to our Chief we doff our snowy plumes. Few men there are who com_

ff

8vo

To their chief they bow, To their chief doff

_pare with him in pi - e - ty, All e - vil flees when

Snowy plumes To their chief
 he com_mand as - sumes Of the young Men's Rescue League and

An - ti Ci - gar - ette So - ci - e -

ICHABOD.
 From
 - ty

40 N^o 6. SONG.— (ICHABOD.) "THE ANTI-CIGARETTE SOCIETY."

far Sigh Co - ho - es, and weep, Where the With a hop - vine woe that's deep, grows, And the For

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include a piano (*p*) marking and accents (*>*) over several notes.

youth each of the town of you all are as a prone to dis - si - pa - tion, This We mi - ser - a - ble sin - ner,

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final measure. The piano accompaniment features a crescendo leading to a fortissimo (*ff*) dynamic at the end of the system. Accents (*>*) are placed over the final notes of the vocal line.

faith - ful band, long and pray, Under my com - mand, For the bless - ed day, Has em - When you'd

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final measure. The piano accompaniment maintains a steady harmonic accompaniment with accents (*>*) over the vocal line.

- bark on a tour of mo - ral a - gi - ta - tion, With - scorn to be seen drinking clar - et with your din - ner, With

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the final measure. The piano accompaniment ends with a fortissimo (*ff*) dynamic and an accent (*>*) over the final notes.

- out a pause, We shall spread our cause, From the
 zeal in - tense, And at great ex - pense, We

mf

Hud - son's shore to the dis - tant Bay of Bis - cay, The
 seek to de - stroy vi - cious ha - bits in our neigh - bors, But

f

fz

world well - purge, Of the dead - ly scourge, Of the
 we re - gret, That the ci - gar - ette, Gives the

mf

cold high - ball, And the cock - tail made of whis - key, For
 loud Ha - ha, To our her - cu - le - an la - bors, Yes

f

fz

in the field of moral endeavor, No com - pet - i - tor can shake a stick at

us, **CHORUS.** In the game of re - form there nev - er, were ne - ver, Such re -
stick at us

- form - ers that were so fe - li - ci - tous, **CHORUS.** Our vir - tues con - ti - nue to
li - ci - tous

strike us, As qual - i - ties mag - ni - fi - cent to see..... Of

course you could never be like us, But be as like us as you're a_ble to

p

be, Of course you could never be like us, But be as

f *p* *p*

like us as you're a_ble to be.....

SOPRANOS.

For

TENOR.

For

BASS.

For

f

in the field of mo - ral en - dea - vour No com -
 in the field of mo - ral en - dea - vour No com -
 in the field of mo - ral en - dea - vour No com -

mf

- pe - ti - tor can shake a stick at us, In the
 - pe - ti - tor can shake a stick at us, stick at us. In the
 - pe - ti - tor can shake a stick at us, stick at us. In the

game of re - form there nev - er, were nev - er, Such re -
 game of re - form there nev - er, were nev - er, Such re -
 game of re - form there nev - er, were nev - er, Such re -

Our vir - tues con - ti - nue to
 - form_ers that were so fe - li - ci - tous..... Our vir - tues con - ti - nue to
 - form_ers that were so fe - li - ci - tous..... Our vir - tues con - ti - nue to
 - form_ers that were so fe - li - ci - tous..... Our vir - tues con - ti - nue to

The first system of the musical score consists of four vocal staves (bass, soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in a four-part setting, with lyrics: "Our vir - tues con - ti - nue to - form_ers that were so fe - li - ci - tous..... Our vir - tues con - ti - nue to". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *mf* (mezzo-forte).

SOLO.
 strike us, As qua - li - ties mag - ni - fi - cent to see,..... Of
 strike us, As qua - li - ties mag - ni - fi - cent to see,.....
 strike us, As qua - li - ties mag - ni - fi - cent to see,.....
 strike us, As qua - li - ties mag - ni - fi - cent to see,.....

The second system of the musical score features a solo vocal line in the bass part, with lyrics: "SOLO. strike us, As qua - li - ties mag - ni - fi - cent to see,..... Of". The other vocal parts (soprano, alto, tenor) provide harmonic support. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* (mezzo-forte).

course you could never be like us But be as like us as you're a_ble to

be,..... Of course you could ne_ver be like us, But be as

Of course you could ne_ver be like us, But be as

Of course you could ne_ver be like us, But be as

Of course you could ne_ver be like us, But be as

The score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line includes lyrics and rests. The piano accompaniment features chords and melodic lines, with a piano (*p*) dynamic marking in the first system. The lyrics are: 'course you could never be like us But be as like us as you're a_ble to' and 'be,..... Of course you could ne_ver be like us, But be as'. The word 'ne_ver' is underlined in the lyrics.

1^o

like us as you're a - ble to be.

like us as you're a - ble to be.

like us as you're a - ble to be.

like us as you're a - ble to be.

fz *v*

ff

2^o

We be, 'ble to be.

be, 'ble to be.

be, 'ble to be.

be, 'ble to be.

D.S.

ff *v*

NO. 7. SONG & CHORUS—(HARRY.) "WINE, WOMAN AND SONG."

Allegro con spirito.

PIANO.

The first system shows the piano introduction. It consists of two staves: a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is marked *ff* (forte) and includes various musical notations such as slurs, accents, and dynamic markings.

The second system continues the piano accompaniment. The treble staff has the word "Where-" written above it. The piano part continues with similar rhythmic patterns and dynamics.

The third system continues the piano accompaniment. The treble staff has the lyrics "'er you stray The wide world through, You'll find to-day This" written below it. The piano part continues with similar rhythmic patterns and dynamics.

The fourth system continues the piano accompaniment. The treble staff has the lyrics "max - im true. Who loves not wo - man, wine and song, Re -" written below it. The piano part continues with similar rhythmic patterns and dynamics.

mains a fool his whole life long! 'Twas thus, that Mar - tin

leggero. pp

Lu - ther sang, As Doc - tor Mar - tin Lu - ther sang, Who

loves not wo - man, wine and song, Re - mains a fool his

whole life long

Wine wo-men and song..... Wine wo-men and

Wine wo-men and song..... Wine wo-men and

Wine wo-men and song..... Wine wo-men and

song,..... It's writ on the pa-ges Of life through the a-ges, That

song,..... It's writ on the pa-ges Of life through the a-ges, That

song,..... It's writ on the pa-ges Of life through the a-ges, That

love for them ne'er is wrong..... Night's turned in-to

love for them ne'er is wrong..... Night's turned in-to

love for them ne'er is wrong..... Night's turned in-to

day..... Win - ter's changed in - to May..... The

day..... Win - ter's changed in - to May..... The

day..... Win - ter's changed in - to May..... The

rit. *a tempo*

world is made bright, The heart is madelight By wine, wo - men and

world is made bright, The heart is madelight By wine, wo - men and

world is made bright, The heart is madelight By wine, wo - men and

mf

song..... The world is made bright, The heart is madelight By wine, wo - men and

song..... The world is made bright, The heart is madelight By wine, wo - men and

song..... The world is made bright, The heart is made light By wine, wo - men and

ff *rall.*

song, Hail All Hail, wine..... and
song, Hail All Hail, wine..... and
song, Hail All Hail, wine..... and

song.....
song.....
song.....

ff

The musical score is written in G major (one sharp) and 2/4 time. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "song, Hail All Hail, wine..... and". The piano part includes various chords and melodic lines, with a dynamic marking of *ff* (fortissimo) appearing in the lower right section of the score.

Nº 8. SONG—(FIFI & BRIDESMAIDS.) "LA BELLE PARISIENNE."

Moderato. *Delicatezza.*

PIANO.

fz ppp

f ppp

FIFI.

1. Ze A.

The musical score is written for piano and voice. The piano part consists of four systems of grand staff notation (treble and bass clefs). The first system includes the tempo and performance instructions 'Moderato.' and 'Delicatezza.', along with dynamic markings 'fz' and 'ppp'. The second system continues the piano accompaniment. The third system includes dynamic markings 'f' and 'ppp'. The fourth system is the vocal line for 'FIFI.', starting with the lyrics '1. Ze A.'. The key signature has one sharp (F#) and the time signature is 6/8.

The Belle of New York.

F. $\$$

- me - ri - - can girl she walk like zis In a
 - me - ri - - can girl she dance like zis In a

F. >

haugh - - - ty man - naire, Ze
 haugh - - - ty man - naire, Ze

F.

la - dy from France she walk like zis In a
 la - dy from France she dance like zis In a

F. >

naugh - - - ty man - naire. Now
 naugh - - - ty man - naire. Now

F. 

which do you like ze best, M' - sieur? Now
 which do you like ze best, M' - sieur? Now

F. 

which do you like to see, Ze
 which do you like to see, Ze

F. 

haugh - - - ty proud A - - me - - ri - - can girl, Or ze
 haugh - - - ty proud A - - me - - ri - - can girl, Or ze

F. 

la - dy from gay Pa - ree?
 la - dy from gay Pa - ree?

BRIDESMAIDS.
CHORUS.

Oh, la belle Pa - ri - - si - - enne, She... do
 belle Pa - ri - - si - - enne, She... do

cap - - - ture all ze men, Wiz ze
 cap - - - ture all ze men, Wiz ze

naugh - - - ty lit - - - tle way she 'ave of
 naugh - - - ty lit - - - tle way she 'ave of

walk - - - - ing; When a -
 dan - - - - cing; When a -

mf *mfz* *p* *mfz* *p* *f* *p*

- cross ze street she go; She.. will lift her skirt - jes
 - round ze room she go; She.. will kick her skirt - jes

so, Oh, no won - - der that she sets the gos - - sips
 so, And her lit - - tle kick it makes the dance en -

talk - - - ing. Oh, la - ing.
 - tranc - - - ing.

FIFI. \$
 2. Ze a \$

The Belle of New York.

Nº 9. SONG— (ICHABOD.) "MY LITTLE BABY."

Andante.

VOICE. § ICHABOD.

Pret-ty girl my fan - cy turns to
 Pret-ty girl they've made you ve - ry

PIANO. *mf* *pp*

gva

you, Lis - ten and I'll tell you what I'll do. I'll
 sweet, You'd cre - ate ex - cite - ment in the street, You've

And. *

kiss you more than twice, And if you think it nice, Un - -
made a hit with me— And now if you'll a - gree— Our..

- to those kiss - es I will add a few—..... That's what I'll
lips in os - cu - la - tion soon shall meet..... If I en -

do..... My dear to you.....
- treat—..... Will you be sweet?.....

Lay your lit - tle gold - en head on my left shoul - - der,

pp

Dar - ling I would have you grow a tri - - fle bold - - er.

Oh, you pret - ty po - - sy, Ain't we get - ting co - - sy,

p

My lit - - tle ba - - by;

You're as sweet as ro - ses when they bloom on June - days,

You're as sweet as sun - light is on sum - mer noon - days,

I will nev - er lose you— I'll kiss you till I bruise you—

My lit - tle ba - by. ba - by.

The Belle of New York.

DANCE (after last verse.)

Largamente.

p

staccato.

Nº 10. CHORUS — "PRETTY LITTLE CHINA GIRL."

Allegretto.

PIANO.

(Chinese Drums &c.)

ff

col 8^{va} Basso.

ff

The musical score is written for piano and consists of six systems of two staves each. The first system includes the tempo marking 'Allegretto.' and the performance instruction '(Chinese Drums &c.)'. The first system also features a double bar line and a repeat sign. Dynamics include 'ff' (fortissimo) in the first system and a second 'ff' in the fifth system. The instruction 'col 8^{va} Basso.' is placed below the second system. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

SOPRANO.

Pret-ty lit-tle Chi-na gir-lie, vel-ly vel-ly nice, When she got a long way

TENOR.

Pret-ty lit-tle Chi-na gir-lie, vel-ly vel-ly nice, When she got a long way

BASS.

mf

off, Ching! Ching! Take a lit-tle Chi-na gir-lie, put her on the ice,

off, Ching! Ching! Take a lit-tle Chi-na gir-lie, put her on the ice,

Ching! Ching!

ff

mf

ff

Make a lit-tle Chi-na gir-lie cough, Ching! Ching! Tic-kle tic-kle, tum tum,

Make a lit-tle Chi-na gir-lie cough, Ching! Ching! Tic-kle tic-kle, tum tum,

Ching! Ching! Tic-kle tic-kle, tum tum,

ff

f

ff

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum, Ting-a-ling-a-ling-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum, Ting-a-ling-a-ling-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum, Ting-a-ling-a-ling-ling.

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py chop, Give her to the cop, cop,

Send her up to Sing Sing. Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl,

Send her up to Sing Sing. Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl,

Send her up to Sing Sing. Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl,

Take a lit - tle yum yum, Ting - a - ling - a - ling. Lit - tle gin - ger pop, pop,

Take a lit - tle yum yum, Ting - a - ling - a - ling. Lit - tle gin - ger pop, pop,

Take a lit - tle yum yum, Ting - a - ling - a - ling. Lit - tle gin - ger pop, pop,

Lit - tle mut - ton chop - py, chop, Give her to the cop, cop, Sing, Sing.

Lit - tle mut - ton chop - py, chop, Give her to the cop, cop, Sing, Sing.

Lit - tle mut - ton chop - py, chop, Give her to the cop, cop, Sing, Sing.

Hi ya! Hi ya! Kick a lit - tle foot up high, ah!

Hi ya! Hi ya! Kick a lit - tle foot up high, ah!

Hi ya! Hi ya! Kick a lit - tle foot up high, ah!

ff *mf*

Hi yi! Ki yi! Chi - na gir - lie kick up sky high!

ff *mf*

Hi yi! Ki yi! Kick a lit - tle foot up high, ah!

fff *f*

Hi yi! Ki yi! Chi - na gir - lie kick up sky high,

fff

(sung through the nose.)

sky high, sky.....
sky high, sky.....
sky high, sky.....
mf

high, sky..... high!.....
high, sky..... high!.....
high, sky..... high!.....
high, sky..... high!.....

Aye!.....
Aye!.....
Aye!.....
ff

Pret - ty lit - tle Chi - na gir - lie, vel - ly vel - ly nice, When she get a long way

Pret - ty lit - tle Chi - na gir - lie, vel - ly vel - ly nice, When she get a long way

When she get a long way

f

off, Ching! Ching! Take a lit - tle Chi - na gir - lie, put her on the ice,

off, Ching! Ching! Take a lit - tle Chi - na gir - lie, put her on the ice,

off, Ching! Ching!

grava *loco.*

ff *f*

Make a lit - tle Chi - na gir - lie cough, Ching! Ching!

Make a lit - tle Chi - na gir - lie cough, Ching! Ching!

Make a lit - tle Chi - na gir - lie cough, Ching! Ching!

grava *ff*

Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum,

Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum,

Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum,

f

This system contains the first three staves of music. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment, starting with a forte (*f*) dynamic marking. The key signature is one sharp (F#).

Ting-a - ling - a - ling - ling. Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop,

Ting-a - ling - a - ling - ling. Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop,

Ting-a - ling - a - ling - ling. Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop,

This system contains the next three staves of music. It follows the same vocal and piano arrangement as the first system. The piano accompaniment continues with the same rhythmic pattern.

Give her to the cop, cop, Send her up to Sing Sing. Tic-kle tic-kle, tum tum,

Give her to the cop, cop, Send her up to Sing Sing. Tic-kle tic-kle, tum tum,

Give her to the cop, cop, Send her up to Sing Sing. Tic-kle tic-kle, tum tum,

This system contains the final three staves of music on the page. The lyrics conclude with the phrase 'Tic-kle tic-kle, tum tum'. The piano accompaniment concludes with a final chord.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum Ting-a-ling-a-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum Ting-a-ling-a-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum Ting-a-ling-a-ling.

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop, Give her to the cop, cop,

Sing, Sing. Hi ya! Hi ya!

Sing, Sing. Hi ya! Hi ya!

Sing, Sing. Hi ya! Hi ya!

ff

The musical score is arranged in three systems, each with three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "Kick a lit - tle foot up high, ah! Hi yi! Chi - na gir - lie kick up sky high. Ki yi! Kick a lit - - tle foot up". The piano accompaniment includes dynamic markings such as *mf*, *ff*, and *fff*. The score concludes with a double bar line and repeat dots.

Kick a lit - tle foot up high, ah! Hi yi!

Kick a lit - tle foot up high, ah! Hi yi!

Kick a lit - tle foot up high, ah! Hi yi!

mf *ff*

Ki yi! Chi - na gir - lie kick up sky high.

Ki yi! Chi - na gir - lie kick up sky high.

Ki yi! Chi - na gir - lie kick up sky high.

mf

Hi yi! Ki yi! Kick a lit - - tle foot up

Hi yi! Ki yi! Kick a lit - - tle foot up

Hi yi! Ki yi! Kick a lit - - tle foot up

fff *f*

The Belle of New York.

high, ah! Hi yi! Ki yi! Chi - na gir - lie kick up

high, ah! Hi yi! Ki yi! Chi - na gir - lie kick up

high, ah! Hi yi! Ki yi! Chi - na gir - lie kick up

fff

sky high, high!.....

sky high, high!.....

sky high, high!.....

ff

..... Sky! High!

..... Sky! High!

..... Sky! High!

Nº 11. SONG— (VIOLET.) "THEY ALL FOLLOW ME."

Allegro moderato.

TAMBOURINE.

PIANO.

The musical score is arranged in four systems. The first system shows the piano accompaniment with a tambourine part above it. The piano part is in 2/4 time, marked *mf*. The second and third systems continue the piano accompaniment, featuring a triplet in the right hand of the second system. The fourth system introduces the vocal line for Violet, with the lyrics "I I'm" written below the notes. The piano accompaniment continues beneath the vocal line.

Moderato.

find it ve - ry dif - fi - cult to make young men re - li - gious, In
 sure I look de - mure e - nough as I go round the ci - - ty, And

pp

sav - ing youth from wick - ed - ness, the la - bour is pro - di - gious; When I
 do my best to hide the fact that I am young and pret - ty. And I

ask them to be good, As.... all young men should be, They...
 there - fore can - not see, When.. I go out to preach, Why ...

pp

on - ly say they would Be ve - ry good to me. I
 men must say to me That I'm a per - - fect peach. I

rit.

L'istesso tempo.

ask them if they'll fol - low in the path That leads to sweet sal - va - tion, But
al - ways try to in - di - cate the way That leads to sweet - est vir - tue, For

oh! the ef - fect my ar - gu - ment hath Fills me with per - tur - ba - tion. For
if from the right - eous path you stray Then Sa - tan he will hurt you. But

when those youths pro - fess, Oh, my! That the light of faith they see, Oh, my! They
when young men pro - fess, Oh, my! That the light of faith they see, Oh, my! They

nev - er pro - ceed to fol - low that light, But al - ways fol - low
nev - er pro - ceed to fol - low that light, But al - ways fol - low

Tempo di Marcia.

me. Fol-low on! Fol-low on! When the light of faith you

CHO^s

f marcato.

see. But they nev-er pro-ceed to fol-low that light, But al-ways fol-low

VIO. meno.

meno.

pp

me. Follow on! Fol-low on! When the light of faith you see. But they

CHO^s

a tempo.

meno.

ff *f* *pp*

nev-er pro-ceed to follow that light, But al-ways fol-low me.

Fol-low, Fol-low, Fol-low on!

CHO^s

a tempo.

pp rit. *f*

D.S.

Nº 12. SONG & CHORUS - "WE'LL STAND AND DIE TOGETHER."

Tempo di marcia.

PIANO.

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line begins with a forte (*ff*) dynamic and includes a section of triplets.

Piano accompaniment for the first part of the song, including treble and bass clefs. The bass line features a steady triplet pattern. The right hand includes chords and melodic lines, with a section of triplets. The lyrics "Come The" are positioned above the right-hand staff.

Come
The

Vocal line for the first part of the song, including a treble clef and lyrics: "take your hats off, boys, and cheer the flags,..... We'll Yan - kee man - of - war is pain - ted white,..... And".

CHORUS.

Hur - rah! Hur - rah!

Piano accompaniment for the chorus, including treble and bass clefs. The right hand features chords with accents and triplets, with a forte (*ff*) dynamic. The bass line provides harmonic support.

set 'em float - ing on the breeze to - ge - ther, The
 hearts of oak are in the men that man her, The

two, my lads, a - gainst all fo - reign rags, Oh
 Brit - ish tars are dev - ils in a fight And go

CHORUS.
 Hur - rah! Hur - rah!

let the li - on wear the ea - gle's fea - ther; For it's
 down to death be - fore they'll strike their ban - ner. While the

TRUMPET.

broth - er, now, and broth - er, It's the loy - al child and moth - er, It's the
shot and shell are fly - ing And the jol - ly boys are dy - ing, The

3 3

Stars and Stripes and Un - ion Jack to - ge - - ther. Then
Eng - lish tars will ne - ver strike their ban - - - ner. Then

3 3 3

L'istesso tempo.

here's to good Old Glo - ry, And the dear old Un - ion Jack, In...

mf

bat - tle fierce and go - ry Let's fight, boys, back to

fz

back, We won't for-get We're broth - ers yet And

birds of a sin - gle fea - ther, With our flags un - furled, A -

rit.

- gainst all the world, We'll stand and die to - ge - ther.

ffz a tempo

CHORUS.

Then here's to good Old Glo - ry And the dear old Un - ion

Then here's to good Old Glo - ry And the dear old Un - ion

Then here's to good Old Glo - ry And the dear old Un - ion

ff

Jack, In... bat - tle fierce and go - ry Let's

Jack, In... bat - tle fierce and go - ry Let's

Jack, In... bat - tle fierce and go - ry Let's

ffz

fight, boys, back to back, We won't for - get We're

fight, boys, back to back, We won't for - get We're

fight, boys, back to back, We won't for - get We're

broth - ers yet And birds of a sin - gle fea - ther, With our
 broth - ers yet And birds of a sin - gle fea - ther, With our
 broth - ers yet And birds of a sin - gle fea - ther, With our

rit.

flags un - furled, A - gainst all the world, We'll stand and die to -
 flags un - furled, A - gainst all the world, We'll stand and die to -
 flags un - furled, A - gainst all the world, We'll stand and die to -

ffz a tempo

ge - - - ther. §
 ge - - - ther. §
 ge - - - ther. §

ff *D.C.* *Fine.*

N^o 13. SONG— (BLINKY BILL.) "SHE IS THE BELLE OF NEW YORK."

Tempo di Valse.

PIANO. *ff*

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a series of chords and single notes, primarily in the lower register.

BLINKY BILL.

B.B.

There's a great lit - tle girl in a
There is - n't a tough in a

The first vocal line (B.B.) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and single notes, providing harmonic support for the vocal line.

B.B.

queer lit - tle gown Who's the pride of the Sal - va - tion Ar - my,..... And
Bow - e - ry dive That is - n't dead gone on the las - sie,..... And

The second vocal line (B.B.) continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and single notes, providing harmonic support for the vocal line.

B.B.

when she ap - pears in this part of the town; Why, she sets the whole
a - ny hot guy would - n't long be a - live If with her he should

The third vocal line (B.B.) continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and single notes, providing harmonic support for the vocal line.

B.B.

neigh-bour-hood balm-y..... She's got a blue eye that's as
 ev-er get sas-sy..... I give you my word, she's a

B.B.

bright as the sky That is smil-ing so ten-der a-bove her,.....
 re-gu-lar bird, As dain-ty as ev-er you saw fly;.....

B.B.

... And the boys and the girls could-n't tell you just why, But there
 ... And when she's a-round here, I give you my word Dat we

B.B.

is-n't a one that don't love her..... Oh!
 don't read a ting but de War Cry..... Oh!

CHORUS.

She is the Belle of New York,..... The

p

sub - ject of all the town talk;..... She

makes the old Bow - e - ry Fra - grant and flow - e - ry,

When she goes out for a walk..... She's

The Belle of New York.

soft as a snow - y white dove, She's

sim - ply cre - a - ted to love, The

fel - lows all sigh for her— They would all die for her—

She is the Belle of New York.....

The Belle of New York.

Repeat Chorus for Dance after Second Verse.

D.S.

N^o 14. FINALE. ACT 1.

Moderato. ICHABOD.

VOICE .

Your life, my lit - tle girl, in the fu - ture shall be sun - ny,

PIANO .

mf *pp*

You shall be hap - py where - e'er you turn, All a - ny - one needs is to

VIOLET.

have a lot of mo - ney, And you shall have mo - ney, my dear, to burn. Oh,

mf

Più mosso.

agitato

IC:

sir! oh, sir! I real - ly must re - fuse it. But

mf

HARRY.

that would - n't be a nice thing to do. I

VIO:

want you to have it, if I have got to lose it. But

mf

I in - sist that he shall give it back to you. Oh! I've

Moderato.

done ve-ry well up to now..... As a sim-ple lit-tle girl, As a

qui-et lit-tle girl. And I real-ly would ne-ver know how,..... To con-

- duct my - self as an heir - ess. I've lived in a mo - dest lit - tle

way,..... Like a qui-et lit-tle girl, Like a sim-ple lit-tle girl, And I

feel it my du - ty to say..... That I wont be a mil - lion -

EVERYBODY. - air - ess. Oh! She's done ve - ry well up to now,..... **LADIES.** As a

sim-ple lit-tle girl, As a qui-et lit-tle girl, And she real-ly would ne-ver know
 A sim-ple girl, A qui-et girl, And she real-ly would ne-ver know
 A sim-ple girl, A qui-et girl, And she real-ly would ne-ver know

how..... To con - duct her - self as an heir - ess. She's

how..... To con - duct her - self as an heir - ess. She's

how..... her - self as an heir - ess. She's

lived in a mo - dest lit - tle way Like a sim - ple lit - tle girl, Like a

lived in a mo - dest lit - tle way, lit - tle way A sim - ple girl,

lived in a mo - dest lit - tle way, lit - tle way A sim - ple girl,

qui - et lit - tle girl, And she feels it her du - ty to say..... That she won't be a mil - lion.

A qui - et girl, And she feels it her du - ty to say, yes to say That she won't be a mil - lion.

A qui - et girl, And she feels it her du - ty to say That she won't be a mil - lion.

mf *f* *mf* *ffz* *f* *ffz*

VIO. *meno*

No! I won't, no! I won't, no! I won't be a mil-lion - air - ess, No! I
 air - ess. No! She won't, no! She won't, No! No! No! No!

air - ess. No! She won't, no! She won't, No No! No! No!

air - ess. No! She won't, no! She won't, No! No! No! No!

pp *meno*

VIO.

won't, no! I won't, no! I won't be a mil-lion - air - ess.

No! She won't, no! She won't, no! She won't be a mil-lion - air - ess.

No! She won't, no! She won't, no! She won't be a mil-lion - air - ess.


No! She won't, no! She won't, no! She won't be a mil-lion - air - ess.


ff *a tempo*

Galop.

VIO.  *mf* 


If you want a mil - lion - air - ess, If you're look - ing for an heir - ess, Here's a


 lit - tle group of la - dies that will make your mo - ney fly, We are



 free to say we han - ker To be chum - my with your ban - ker, And we'd



 like to give you les - sons in the art of rol - ling high.

 *ff*

VIO.

We can go the pace, High hi! High hi!

They can go the pace, High hi! High hi!

High hi! High hi!

High hi! High hi!

f

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The first two staves have lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *f* and *ff*.

VIO.

We'll be in the race, High hi! High hi!

They'll be in the race, High hi! High hi!

High hi! High hi!

High hi! High hi!

f

ff

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The vocal parts have lyrics. The piano accompaniment maintains the same melodic and bass lines as the first system, with dynamic markings *f* and *ff*.

VIO. Hoop - la! High hi! Rrum ta - ra - ra - ra.....

Hoop - la! High hi! Rrum ta - ra - ra - ra.....

Hoop - la! High hi! Rrum ta - ra - ra - ra.....

Hoop - la! High hi! Rrum ta - ra - ra - ra.....

ff

VIO. Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....

Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....

Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....

Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....

Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....

ff

VIO.

We are ne - ver slow. High hi! High hi!

They are ne - ver slow. High hi! High hi!

High hi! High hi!

High hi! High hi!

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting. The lyrics are: "We are ne - ver slow. High hi! High hi!" for the top two parts, and "They are ne - ver slow. High hi! High hi!" for the bottom two parts. The piano accompaniment is in the lower register, with a forte (*f*) dynamic and a *ffz* section in the final two measures. The music is in a minor key and 2/4 time.

VIO.

Keep you on the go, High hi! High hi!

Keep you on the go, High hi! High hi!

High hi! High hi!

High hi! High hi!

The second system of music consists of four vocal staves and a piano accompaniment. The lyrics are: "Keep you on the go, High hi! High hi!" for the top two parts, and "Keep you on the go, High hi! High hi!" for the bottom two parts. The piano accompaniment is in the lower register, with a forte (*f*) dynamic and a *ff* section in the final two measures. The music is in a minor key and 2/4 time.

VIO.

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

ff *ffz*

VIO.

want to spend your mo - ney here we are, High hi! If you

want to spend your mo - ney here they are, High hi! If you

want to spend your mo - ney here they are, High hi! Oh

want to spend your mo - ney here they are, High hi! Oh

VIO.

want a mil - lion - air - ess, If you're look - ing for an heir - ess, Here's a
 want a mil - lion - air - ess, If you're look - ing for an heir - ess, Here's a
 If you want a mil - lion - air - ess,
 If you want a mil - lion - air - ess,

The first system of the musical score consists of four staves. The top staff is a vocal line for a soprano (VIO.) with lyrics. The second staff is a vocal line for an alto with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music is in a minor key and 4/4 time.

VIO.

lit - tle group of la - dies that will make your mo - ney fly, We are
 lit - tle group of la - dies that will make your mo - ney fly, We are
 If you're look - ing for an heir - ess,
 If you're look - ing for an heir - ess,

The second system of the musical score consists of four staves. The top staff is a vocal line for a soprano (VIO.) with lyrics. The second staff is a vocal line for an alto with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music continues in the same style as the first system.

VIO.

free to say we han - ker To be chum my with your ban - ker, And we'd
 free to say we han - ker To be chum my with your ban - ker, And we'd
 They are free to say they han - ker
 They are free to say they han - ker

VIO.

like to give you les - sons in the art of rol - ling high, In the
 like to give you les - sons in the art of rol - ling high, In the
 To be chum - my with your ban - ker, The
 To be chum - my with your ban - ker, The

VIO.

art of rol - ling high, In the art of rol - ling high, In the
art of rol - ling high, In the art of rol - ling high, In the
art of rol - ling high, In the art of rol - ling high, In the
art of rol - ling high, In the art of rol - ling high, In the

VIO.

art of rol - - - ling
art of rol - - - ling
art of rol - - - ling
art of rol - - - ling

ff

VIO.

high.....

high.....

high.....

high.....

HARRY. Allegretto.

Allegro agitato.

Ac -

ff

- cept, I beg, my fa - ther's pro - po - si - tion, I shall be

pp

sa - tis - fied if you do I will ac - cept it, sir,

VIOLET.

mf

on one con - di - tion, That I shall re - store your wealth to you,

p *ff*

And that will I do as quick - ly as I can, sir. For

HAR:

a tempo

IC:
 my fate, fair maid, you must not care. Now, lit-tle

VIO:
 girl, I a - wait your fi - nal an - swer. Well, I've changed my mind! I'll

Allegro agitato.

VIO.
 be your heir.

She'll be his heir; now
 She'll be his heir, she'll be his heir; now is - n't that re -
 She'll be his heir, she'll be his heir; now is - n't that re -
 She'll be his heir; now is - n't that re -

rall. a tempo mf

be his heir; now

- fined of her? She'll be his heir, She'll be his heir; now is - n't that re -

- fined of her? She'll be his heir, She'll be his heir; now is - n't that re -

- fined of her? She'll be his heir; now is - n't that re -

- fined of her? She'll be real nice, She'll make a sa - cri -

- fined of her? She'll be real nice, She'll be real nice, She'll make an aw - ful

- fined of her? She'll be real nice, She'll be real nice, She'll make an aw - ful

ff

rall.

- fice, She'll say good-bye to pov - er - ty and be his

sa - cri - fice, She'll say good-bye to pov - er - ty and be his

sa - cri - fice, She'll say good-bye to pov - er - ty and be his

rall.

Tempo di Marcia.

VIOLET.
meno

But they
heir. Follow on, Follow on, when the light of Faith you see,
heir. Follow on, Follow on, when the light of Faith you see,
heir. Follow on Follow on when the light of Faith you see,
f *meno* *pp*

VI. nev_er pro_ceed to fol_low that light But al_way fol_low me.
Fol_low
Fol_low
Fol_low
a tempo *ff* *f*

VI. *meno*

But they

on, Fol_low on, When the light of Faith you see.

on, Fol_low on, When the light of Faith you see.

on, Fol_low on, When the light of Faith you see.

chf

VI. *Tempo di Valse.*

nev_er pro_ceed to fol_low that light, But al_ways fol_low me.

Fol_low! Fol_low! Fol_low on.

Fol_low! Fol_low! Fol_low on.

Fol_low! Fol_low! Fol_low on.

pp rit. *a tempo*

ICABOD.

Oh! she is the belle of New York,..... The

sub-ject of all the town talk..... She makes the old

Bow - e - ry Fra - grant and flow - er - y, When she goes out for a

walk..... She's soft as a snow - y white

1. 
dove, She's sim - ply cre - a - ted to

1. 
love, The fel - lows all sigh for her, They would all

1. 
die for her, She is the belle of New York.....
Oh,
Oh,
Oh,
ff

The Belle of New York.

she is the belle of New York,..... The sub_ject of

she is the belle of New York, The sub_ - - -

she is the belle of New York of New York, The sub_ject of

all the town talk,..... She makes the old Bow_e_ry

-ject of all the town talk, She makes the old Bow_e_ry

all the town talk, the town talk, She makes the old Bow_e_ry

Fra_grant and flow_er_y When she goes out for a walk..... She's

Fra_grant and flow_er_y When she goes out for a walk. She's

Fra_grant and flow_er_y When she goes out for a walk. She's

soft as a snow - y white dove, She's sim - ply cre -

soft as a snow_y white dove,... She's sim - -

soft as a snow_y white dove, She's sim - -

mf

- a - ted to love..... The fel - lows all sigh for her,

- ply cre - a - ted to love.. The fel - - lows all

- ply cre - a - ted to love The fel - - lows all

They would all die for her, She is the belle of New York.....

sigh for her, Oh! She is the belle of New York.

sigh for her, Oh! She is the belle of New York.

The Belle of New York.

Moderato.
VIOLET.

Per_haps it's best that I should ac - qui - ese And

VI. thus gain time to think And save a lot of talk, If I can help this youth per_haps he'll

VI. bless, The mem_ry of the girl he knew as the belle of New

Very slow Waltz Tempo.

VI. York. They call me the

VI. belle of New York..... and a sim - ple lit - tle shy Sal - va - tion

VI. ar - my girl, They say that I'm all the town

VI. talk..... Oh my poor stu - pid lit - tle head is in a dread - ful

VI. whirl, They call me the belle of New York..... They

VI. say that I'm all the town talk,..... And

VI. I a mere Sal - va - tion ar - my girl..... I've

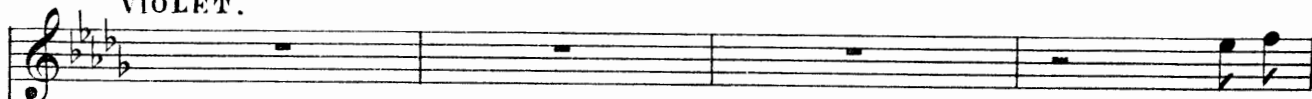
VI. *tried to gain a re-pu - tation as a girl of mo - dest va - ri - e - ty,*
 ALL PRINCIPAL LADIES. *The*
 HARRY. *She is the*
 Yes she's the belle

ppp atempo
grazioso.

VI. *I've shunned so - ci - e - ty, Lived with much pi - e - ty*
 belle
 P.L. *belle of New York*
 H.

VI. *I have tried to be a bulwark of re.li.gious strength and so - bri - e - ty.*
 CORA AND FIFI. *Ha lit_tle*
 BRIDESMAIDS. *Ha*
 HARRY. *Yes she is the belle*

VIOLET.



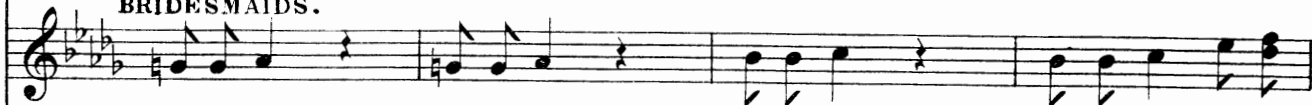
In the

CORA AND FIFI.



minx, Little minx, Hear her say, Hear her say, She's the

BRIDESMAIDS.



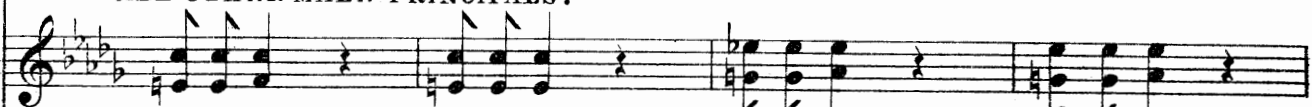
Little minx, Hear her say, Little minx, Hear her say, She's the

HARRY AND ICHABOD.

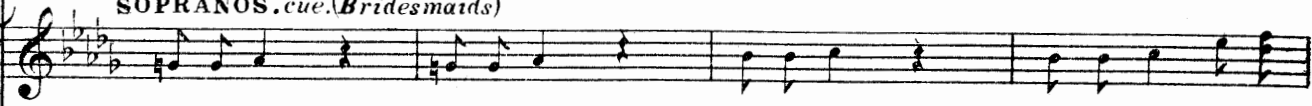


Little dear, Little dear, Gentle maid Gentle maid,

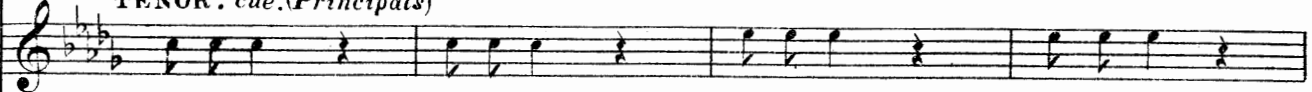
ALL OTHER MALE PRINCIPALS.



Little minx, Hear her say, Little minx, Hear her say,

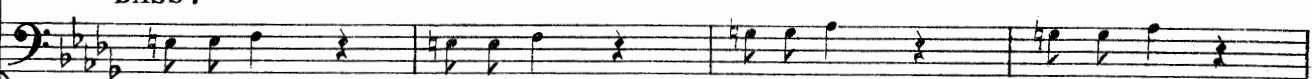
SOPRANOS. *cue. (Bridesmaids)*

Little minx, Little minx, Hear her say, Hear her say, She's the

TENOR. *cue. (Principals)*

Little minx, Little minx, Hear her say, Hear her say,

BASS.



Little dear, Gentle maid, Little dear, Gentle maid,

Piu mosso.*pressez.**mf cresc.*

VI.
belle of gay New York The sub - ject

C.&F.
belle of gay New York The sub - ject

BRI.
belle of gay New York The sub - ject

H.&I.
Oh yes, she's the sweetest girl in town, Oh yes

M.P.
That she is the sweetest girl in town, That she

belle of gay New York The sub - ject

Oh yes, she's the sweetest girl in town, Oh yes

Oh yes, she's the sweetest girl in town, Oh yes

f

VI.
of all talk..... They call me the belle of New

C.&F.
of all talk..... She thinks she's the belle of New

BRI.
of town talk..... She thinks she's the belle of New

H.&I.
She's the sweetest girl in the town..... Yes

M.P.
is the sweetest girl in the town She

of town talk..... She thinks she's the belle of New

She's the sweetest girl in the town..... Yes

She's the sweetest girl in the town..... Yes

The Belle of New York.

VI.
York..... The subject off all the town talk..... They

C.&F.
York..... Did you ever hear such silly talk..... As to

BRI.
York..... Did you ever hear such silly talk..... As to

H.&I.
She is the belle of New York..... The subject of all the town

M.P.
thinksshe'sthe belle of New York..... Did you ever hearsuch silly

York..... Did you ever hear such silly talk..... As to

She is the belle of New York..... The subject of all the town

She is the belle of New York..... The subject of all the town

VI.
call me the belle of New York, Yes, They

C.&F.
say she's the belle of New York, Oh, she

BRI.
say she's the belle of New York, Oh, she

H.&I.
talk..... Yes she is the belle of New York,

M.P.
talk..... That she is the belle of New York,

say she's the belle of New York, Yes, They

talk..... Yes she is the belle of New York,

talk..... Yes she is the belle of New York,

Ritardando

rall.

pesante.

Tempo Imo

VI. *piu*
 call me the belle of New York,..... And me a

C.&F.
 says she's the belle of New York,..... And she a

BRI.
 call her the belle of New York,..... And she a

H.&I.
 She is the belle of New York,..... A

M.P.
 She is the belle of New York,..... A

call her belle of New York,

call her belle of New York, A

call her belle of New York A

f Tempo Imo *piu mf*

Tempo Im^o

VI.

sim - ple lit - tle shy Sal - va - tion ar - my girl, The sub - ject of

C.&F.

sim - ple lit - tle shy Sal - va - tion ar - my girl, They say that she's

3RI.

sim - ple lit - tle shy Sal - va - tion ar - my girl, They say that she's

T.&G.

Sal - - va - - tion ar - my girl, No doubt she is

V.P.

Sal - - va - - tion ar - my girl, She says she is

army girl, She's

Sal - - va - - tion ar - my girl, army girl, She's

Sal - - va - - tion ar - my girl, army girl, She's

Tempo Im^o

VI.
all the town talk Ah my poor stu - pid little head is in a

C.&F.
all the town talk Oh her poor stu - pid little head is in a

BRI.
all the town talk Oh her poor stu - pid little head is in a

H.&I.
all the town talk She's in a

M.P.
all the town talk She's in a

the belle of New York,

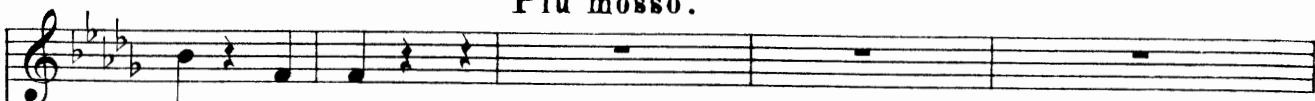
the belle of New York, Her head is


the belle of New York, Her head is

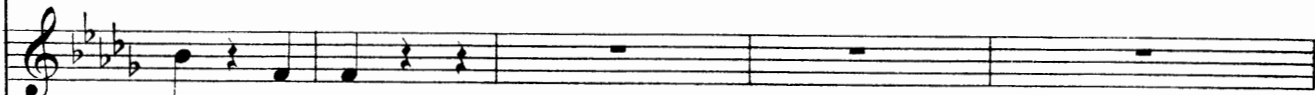
mf

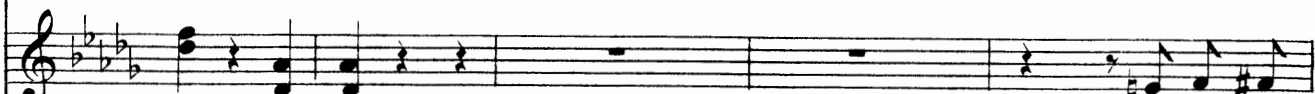
The Belle of New York.

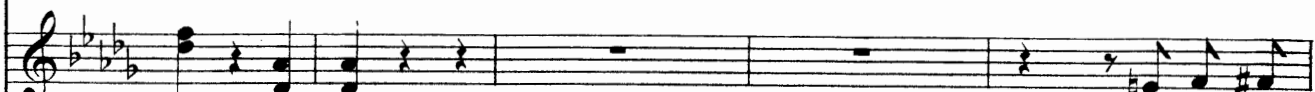
Piu mosso.

VI. 
 dread - ful whirl.

S. & F. 
 dread - ful whirl. They call her the belle of New York.....

TRI. 
 dread - ful whirl.

T. & I. 
 dread - ful whirl. She is the

M. P. 
 dread - ful whirl. The belle of


 She's the belle


 in a whirl, She's the belle The belle of


 in a whirl, She's the belle The belle of

> Piu mosso.


mf

VI. Yes

C. & F. They say that she's all the town talk They

BRI. They

H. & I. belle of New York, The subject of town talk

M.P. gay New York, The subject of town talk

of New York,

gay New York, of New York, The subject of town talk

gay New York, of New York, The subject of town talk

The Belle of New York.

VI. I am the belle of gay New York The

C.&F. call her the belle of gay New York The

BRI. call her the belle..... of New York The

H.&I. The belle of gay New York,

M.P. The belle of gay New York,

She's the belle,

She's the belle, The belle of gay New York

She's the belle, The belle of gay New York

ff

The Belle of New York.

pressez.

VI. sub - ject of all the town talk Yes I am the

C.&F. sub - ject of all the town talk She says she's the
sub - ject, of town talk.....

BRI. sub - ject of all the town talk They call her the

H.&I. The subject of town talk lit_tle dear

M.P. The subject of town talk lit_tle minx

of New York, lit_tle dear

of New York, The subject of town talk lit_tle dear

of New York, The subject of town talk lit_tle dear

f *mf* *cresc.* *pressez*

VI. belle, Yes I am the belle, The belle of gay New

C.&F. belle, She says she's the belle, The belle of gay New

BRI. belle, They call her the belle, She's the belle of gay New

H.&I. Lit_tle dear, Hear her say, Gen_tle maid, Oh yes, she's the

M.P. Lit_tle minx, Hear her say, Hear her say, That she is the

Lit_tle dear, Hear her say, Hear her say, she's the belle of gay New

Lit_tle dear, Hear her say, Hear her say, Oh yes, she's the

Lit_tle dear, Hear her say, Hear her say, Oh yes, she's the

ff

VI.
York The sub - ject of all talk..... Yes

C.&F.
York The sub - ject of all talk..... She

BRI.
York The sub - ject of all talk..... She

H.&I.
sweet_est girl in town Oh yes she's the sweet_est girl in the

M.P.
sweet_est girl in town That she is the sweet_est girl in the

York..... The sub - ject of town talk..... Oh

sweet_est girl in town Oh yes she's the sweet_est girl in the

sweet_est girl in town Oh yes she's the sweet_est girl in the

VI.
I am the belle of New York,..... The subject of all the town

C.&F.
says she's the belle of New York,..... The subject of all the tow

BRI.
says she's the belle of New York,..... The subject of all the town

H.&I.
town..... Yes she is the belle of New York..... The

M.P.
town..... She says she's the belle of New York..... The

Yes she's the belle of New York,..... The subject of all the town

town..... Yes she is the belle of New York..... The

town..... Yes she is the belle of New York..... The

fz

The Belle of New York.

VI.
talk..... Yes I am the belle of New York,.....

C.&F.
talk..... She thinks she's the belle of New York,.....

BRI.
talk..... She thinks she's the belle of New York,.....

H.&I.
sub-ject of all the town talk..... Yes she is the belle of New York,

M.P.
sub-ject of all the town talk..... That she is the belle of New York,

talk..... Yes she is the belle of New York,..... Oh

sub-ject of all the town talk..... Yes she is the belle of New York,

sub-ject of all the town talk..... Yes she is the belle of New York,

rall.

Tempo Im^o

VI. 


Yes, yes I am the belle of New York, And I a shy sal_vation

C.&F. 

Yes, She says she's the belle of New York a little shy sal_vation

BRI. 

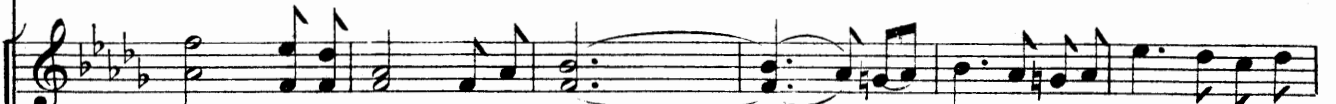
Yes, Oh she is the belle of New York a little shy sal_vation

H.&I. 

Yes, yes she is the belle of New York A

M.P. 

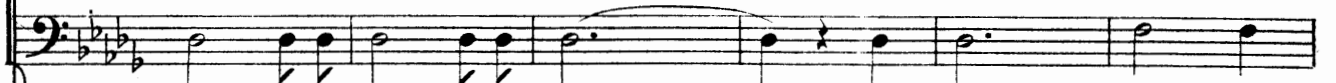
Yes, She says she's the belle of New York..... A



She is the belle of New York A simple little shy sal_vation



She is the belle of New York A Sal - va - tion



She is the belle of New York A Sal - va - tion

Tempo Im^o





VI.
ar - my girl The sub - ject of all the town talk, And my poor

C.&F.
ar - my girl The sub - ject of all the town talk, And my poor

BRI.
ar - my girl The sub - ject of all the town talk, And my poor

H.&I.
shy Sal - va - tion ar - my girl The sub - ject of talk,

M.P.
shy Sal - va - tion ar - my girl The sub - ject of talk,

ar - my girl The sub - ject of all the town talk And her poor

ar - my girl The sub - ject of all the town talk

ar - my girl The sub - ject of all the town talk

ff

VI.
stu - pid lit - tle head is in a dread - ful whirl, Yes I am the

C.&F.
stu - pid lit - tle head is in a dread - ful whirl, She thinks she's the

SRI.
stu - pid lit - tle head is in a dread - ful whirl, She thinks she's the

H.&I.
She's in a dread - ful whirl, She's

M.P.
Her head is in a whirl, She

stu - pid lit - tle head is in a dread - ful whirl, She is the

Her head is in a whirl, She's

Her head is in a whirl, She's

The Belle of New York

VI.
 belle of New York..... The sub - ject of all the town

C.&F.
 belle of New York..... The sub - ject of all the town

BRI.
 belle of New York sub - ject of all the town

H.&I.
 the belle, Thebelleof gay New York, She's the

M.P.
 the belle, Thebelleof gay New York, She's the

belle of New York..... The sub - ject of all the town

the belle, Thebelleof gay New York, She's the

the belle, Thebelleof gay New York, She's the

pesante.

shy

VI. talk..... And I a mere little shy..... Salvation

C. & F. talk..... She's a mere little shy..... Salvation

BRI. talk..... She's a mere little shy..... Salvation

H. & I. belle, The belle of gay New York, She's a mere little shy little shy

M. P. belle, The belle of gay New York, She's a mere little shy little shy

talk..... She's a sim - ple shy..... Salvation

belle, The belle of gay New York, She's a sim - ple shy little shy

belle, The belle of gay New York, She's a sim - ple shy little shy

The Belle of New York.

VI.
ar - my girl, Sa_lva_tion ar - my girl, Yes I a

C.&F.
ar - my girl, Sa_lva_tion ar - my girl, Yes she a

BRI.
ar - my girl, Sa_lva_tion ar - my girl, Yes she a

H.&I.
ar - my girl, ar - my girl, She

M.P.
ar - my girl, ar - my girl, She

ar - my girl, Sa_lva_tion ar - my girl, Yes she a

ar - my girl, ar - my girl, Yes she a

ar - my girl, ar - my girl, Yes she a

^ ^ V

VI.
mere lit_tle shy Sal - va - tion ar

C.&F.
mere lit_tle shy Sal - va - tion ar

BRI.
mere lit_tle shy Sal - va - tion ar

H.&I.
a mere Sal - va - tion ar

M.P.
a mere Sal - va - tion ar

mere lit_tle shy Sal - va - tion ar

mere lit_tle shy Sal - va - tion ar

mere lit_tle shy Sal - va - tion ar

Piano accompaniment with various musical notations including accents, slurs, and dynamic markings.

The musical score is arranged in a grand staff format with the following parts:

- VI. (Violin I):** Treble clef, playing a melodic line with a fermata over the first measure.
- C.&F. (Cello and Double Bass):** Treble clef, playing a supporting melodic line.
- B.R.I. (Bassoon I):** Treble clef, playing a supporting melodic line.
- H.&I. (Horn I and Trumpet I):** Treble clef, playing a supporting melodic line.
- M.P. (Mellophone):** Treble clef, playing a supporting melodic line.
- Piano (P):** Grand staff (treble and bass clefs), playing a complex accompaniment with chords and arpeggios. Dynamics include *fff* and *ff*.

Lyrics for all vocal parts: - my girl

ACT II.

ENTR'ACT.

Tempo di Valse.

PIANO.

The musical score is written for piano and consists of four systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system is marked with a fortissimo (fff) dynamic. The second system is marked with a fortissimo (ff) dynamic. The music features complex chordal textures, including many triplets and sixteenth-note patterns, and includes various musical ornaments such as trills and grace notes. The overall style is characteristic of late 19th-century piano music.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score features a variety of musical notations, including chords, arpeggios, and melodic lines. Dynamic markings such as *ff* and *pesante.* are present. The piece concludes with a double bar line and repeat signs.

Nº 15. OPENING CHORUS—“OH SONNY.”

Allegro agitato.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system begins with a *ff* dynamic marking. The second system includes a first ending bracket with a repeat sign and a fermata. The third system features a second ending bracket with a repeat sign and a fermata. The fourth system contains a *loco.* marking above a complex, rapid melodic passage in the treble clef, with accents (^) placed above several notes. The fifth system concludes with a *fff* dynamic marking and a fermata over the final notes of the piece.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes, starting with a *ff* dynamic. The lower staff is in bass clef and contains a bass line with eighth notes, also starting with a *ff* dynamic. A *ff* dynamic is also marked at the beginning of the second measure of the lower staff.

The second system continues the musical piece. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes. A *ff* dynamic is marked at the beginning of the fourth measure of the lower staff.

The third system continues the musical piece. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes. A *ff* dynamic is marked at the beginning of the third measure of the lower staff.

The fourth system continues the musical piece. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes. A *ff* dynamic is marked at the beginning of the first measure of the lower staff.

CHORUS.

The chorus section begins with a vocal line in the upper staff, starting with the word "Oh". The piano accompaniment is in two staves below. The upper piano staff has a melodic line with eighth notes, and the lower piano staff has a bass line with eighth notes. A *ff* dynamic is marked at the beginning of the first measure of the lower piano staff.

Sonny, Sonny, Sonny, Can't you work a lit_tle fast; Oh Son_ny, Sonny, Sonny, Don't you

ff

This system contains the first line of the vocal melody and the first system of piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

leave me to the last. Oh I've got a fear_ful thirst, And I'm just a_bout to burst— Why,

This system contains the second line of the vocal melody and the second system of piano accompaniment. The piano part continues with chords and some melodic lines in both hands.

lit_tle boy you're get_ting ve_ry la - - zy. Oh

This system contains the third line of the vocal melody and the third system of piano accompaniment. The piano part includes some arpeggiated chords and melodic fragments.

hur_ry, hur_ry, hur_ry, And put in a lot of steam, Oh

This system contains the fourth line of the vocal melody and the fourth system of piano accompaniment. The piano part features a triplet of eighth notes in the treble hand.

hur - ry, hur - ry, hur - ry, And put in a lot of cream, Oh it's

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "hur - ry, hur - ry, hur - ry, And put in a lot of cream, Oh it's". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

get - ting ve - ry late, And I have - n't time to wait - Now then

The second system continues the musical score. The vocal line lyrics are "get - ting ve - ry late, And I have - n't time to wait - Now then". The piano accompaniment continues with similar rhythmic patterns and harmonic support for the vocal line.

^{1^o} hur - ry up or you will drive me cra - zy, cra - zy, Oh

The third system begins with a first ending bracket labeled "1^o". The vocal line lyrics are "hur - ry up or you will drive me cra - zy, cra - zy, Oh". The piano accompaniment features a melodic flourish in the right hand and a steady bass line in the left hand.

^{2^o} hur - ry up or you will drive me cra - zy, cra - zy, Oh HARRY.

The fourth system begins with a second ending bracket labeled "2^o". The vocal line lyrics are "hur - ry up or you will drive me cra - zy, cra - zy, Oh HARRY.". The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass line in the left hand. The key signature changes to two flats (Bb) at the end of the system.

la-dies, you are rushing me to death, I have to work as hard as a - ny

p

pa - vor; Just stop a bit and let me get me breath, Then

let her go a - gain and name your fla - vour. What's your

mf

fla - vour? What's your fla - vour? Now

let her go a - gain and name your fla - vour, Now

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a common time signature. The lyrics are "let her go a - gain and name your fla - vour, Now".

meno
let her go a - gain and name your fla - vour, Now

The second system continues the vocal line and piano accompaniment. The tempo marking *meno* is placed above the vocal staff. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a common time signature. The lyrics are "let her go a - gain and name your fla - vour, Now".

Vivace.
let her go a - gain and name your fla - vour. A

The third system continues the vocal line and piano accompaniment. The tempo marking *Vivace.* is placed above the vocal staff. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a common time signature. The lyrics are "let her go a - gain and name your fla - vour. A".

glass of sars' pa - ril - la, And an - o - ther of va - nil - la, And an -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a common time signature. The lyrics are "glass of sars' pa - ril - la, And an - o - ther of va - nil - la, And an -".

- o - ther glass of o - range, and an - o - ther glass of peach, Oh you

want to make 'em siz - zy, And you want to make it fiz - zy, And you

ALTO AND BASSI.
want to serve 'em, son - ny, with a lot of cream in each, A

glass of sars' pa - nil - la, And an - o - ther of va - nil - la, And an -

- o - ther glass of o - range, and an - o - ther glass of peach, Oh you

want to make 'em siz - zy, And you want to make 'em fiz - zy, And you want to serve 'em,

son-ny, with a lot of cream in each, Oh you want to serve them, son-ny, with a

ALL.

lot of cream in each. Oh

HARRY.

rull.

Moderato.

bit - ter is man's lot, to su - i - cide a goa - der, When he

works in wea - ther hot At squirt - ing ice cream so - da;..... It's

ve - ry sad to know..... That I must dig and delve it, When

on - ly a month a - go, a - las! I was on vel - vet.

Piu mosso.

The first system of piano accompaniment for 'The Belle of New York'. It consists of two staves, treble and bass clef, in a key signature of two flats (B-flat major or D-flat minor). The music features a mix of eighth and sixteenth notes with various articulations and slurs.

HARRY.

When a

The second system of the score, featuring the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melodic line with some rests. The piano accompaniment is on two staves (treble and bass clef) and includes a 'rit.' (ritardando) marking. A piano chord is shown above the vocal line.

Moderato.

man has no-thing but wealth, The girls all say as he walks Broadway Oh

The third system of piano accompaniment, corresponding to the vocal line above. It is in a 6/8 time signature and features a steady accompaniment with some dynamic markings like 'p' (piano).

ain't he a nice young man? When a man has no-thing but health, The

The fourth system of the score, featuring the vocal line and piano accompaniment. The vocal line continues the melody with lyrics. The piano accompaniment includes dynamic markings such as 'f' (forte) and 'p' (piano).

girls cut loose for they have no use, For a poor lit-tle broke young

mf

L'istesso tempo.

man Oh I used to roll as

p

high as the clouds, When I had plen-ty of mo-ney, And

I could num-ber my friends by crowds, And the world was al-ways

sun - ny, Most a - ny girl would have been my bride, They

The first system of musical notation features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "sun - ny, Most a - ny girl would have been my bride, They".

thought me as sweet as ho - ney — But oh I went right

The second system continues the melody. The lyrics are: "thought me as sweet as ho - ney — But oh I went right".

out with the tide, When I had lost my mo - ney, But

The third system continues the melody. The lyrics are: "out with the tide, When I had lost my mo - ney, But".

oh I went right out with the tide, When I had lost my mo - ney.

The fourth system concludes the melody. The lyrics are: "oh I went right out with the tide, When I had lost my mo - ney.".

Oh he used to roll as high as the clouds When he had plenty of

Oh he used to roll as high as the clouds When he had plenty of

Oh he used to roll as high as the clouds When he had plenty of

mo - ney, And he could num - ber his friends by crowds—And the

mo - ney, And he could num - ber his friends by crowds—And the

mo - ney, And he could num - ber his friends by crowds—And the

world was al - ways sun - ny. Most a - ny girl would have

world was al - ways sun - ny. Most a - ny girl would have

world was al - ways sun - ny. Most a - ny girl would have

mf

v

been his bride They thought him as sweet as ho - ney But

been his bride They thought him as sweet as ho - ney But

been his bride They thought him as sweet as ho - ney But

oh he went right out with the tide When he had lost his

oh he went right out with the tide When he had lost his

oh he went right out with the tide When he had lost his

mo - ney, But oh he went right out with the tide When

mo - ney, But oh he went right out with the tide When

mo - ney, But oh he went right out with the tide When

The Belle of New York.

he had lost his mo - ney, When he had lost his
he had lost his mo - ney, When he had lost his
he had lost his mo - ney, When he had lost his

mo - ney, When he had lost his mo - ney.
mo - ney, When he had lost his mo - ney.
mo - ney, When he had lost his mo - ney.

Vivace.

ff

f

ff

A

A

A

A

The musical score is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. It consists of three systems of vocal and piano parts. The first system contains the first three lines of the vocal melody. The second system contains the next three lines. The third system contains the final line of the vocal melody and a piano introduction. The piano accompaniment features chords and moving lines in both hands. Dynamics include *f* and *ff*. There are four accents marked with a triangle symbol (\wedge) in the piano part, corresponding to the letter 'A' in the right margin.

glass of sars²pa - ril - la And an - o - ther of va - nil - la, And an -
 glass of sars²pa - ril - la And an - o - ther of va - nil - la, And an -
 glass of sars²pa - ril - la And an - o - ther of va - nil - la, And an -

ff

- o - ther glass of o - range and an - o - ther glass of peach. Oh you
 - o - ther glass of o - range and an - o - ther glass of peach. Oh you
 - o - ther glass of o - range and an - o - ther glass of peach. Oh you

want to make them siz - zy, And you want to make 'em fiz - zy, And you
 want to make them siz - zy, And you want to make 'em fiz - zy, And you
 want to make them siz - zy, And you want to make 'em fiz - zy, And you

SOPRANOS.

want to serve 'em sonny, with a lot of cream in each, And you want to serve 'em

TENOR.

want to serve 'em sonny, with a lot of cream in each, And you want to serve 'em

BASS.

want to serve 'em sonny, with a lot of cream in each, And you want to serve 'em

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands, supporting the vocal lines.

sonny, with a lot of cream in each.

sonny, with a lot of cream in each.

sonny, with a lot of cream in each.

Piano accompaniment for the second system, continuing the harmonic support for the vocal lines with chords and arpeggios.

Presto.

Piano solo section marked Presto, featuring a grand staff with treble and bass clefs. The music is characterized by rapid, rhythmic patterns and chords, typical of a fast-paced instrumental piece.

Nº 16. DUET — (FIFI & HARRY.) "WHEN WE ARE MARRIED!"

Moderato. FIFI. HARRY.

VOICE.

When we are mar-ried — Why. what will you do?

PIANO.

f *pp* *pp*

The first system of the musical score is for a duet. It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a rest for FIFI, followed by HARRY's entry. The lyrics are "When we are mar-ried — Why. what will you do?". The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a forte (*f*) dynamic and then moves to piano-piano (*pp*) dynamics. The piano part includes chords and melodic lines that support the vocal melody.

FIFI.

I'll be so sweet as I can do you, I will be ten-der and

The second system continues the duet. FIFI's vocal line begins with the lyrics "I'll be so sweet as I can do you, I will be ten-der and". The piano accompaniment continues with chords and melodic lines, maintaining the *pp* dynamic.

F.

I will be true When I am mar-ried, Sweet-heart, to you.

The third system features FIFI's vocal line with the lyrics "I will be true When I am mar-ried, Sweet-heart, to you.". The piano accompaniment continues with chords and melodic lines, maintaining the *pp* dynamic.

HARRY.

Love is not all, dear, that po - ets may say,

pp

H. Oft - en it lasts but a year and a day,

H. Oft - en the day, love, with - out a - ny year,

H. Love is not all it's crack'd up to be, dear.

fz *p*

Amoroso.

FIFI.

I on - ly know, love, what our love will be,

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a piano (p) dynamic marking. The lyrics are: "I on - ly know, love, what our love will be,"

F. I will love you, love, and you will love me;

The second system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "I will love you, love, and you will love me;"

F. Not for a year, love, and not for a day,

The third system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "Not for a year, love, and not for a day,"

F. I will love you, love, for ev - er and aye.

The fourth system concludes the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "I will love you, love, for ev - er and aye."

F. **HARRY.**
 When we are mar - ried, Why, what will you do?

FIFI.
 I'll be as sweet, as I can be to you,

FIFI.
HARRY.
 I will be ten - der and I will be true
 I will be ten - der and I will be true

F. **H.**
 When I am mar - ried, Sweet - heart, to you.
 When I am mar - ried, Sweet - heart, to you.

N^o 17. TRIO—(KISSIE & TWO COUNTS.) "OH, COME WITH US TO PORTUGAL!"

VOICE.

COUNTS.

Oh, come with us to Por - tu - gal.
Oh, come with us to sun - ny France.

PIANO.

f

p

KISSIE.

COUNTS.

Where is Por - tu - gal? Por - tu - gal is.. far a - cross,
Where is sun - ny France? Sun - ny France is.. far a - cross,

p

KISSIE.

Far a - cross the sea. If I go to Por - tu - gal,
Far a - cross the sea. If I go to sun - ny France,

mf

far a - cross the sea, When I get to
 far a - cross the sea, When we get to

Por - tu - gal, What 'll you do with me? We'll
 sun - ny France What 'll you do with me? We'll

COUNTS.

dance in the moonlight While the cas - ta - nets are ring - ing, We'll
 dance in the Can - Can While the mer - ry corks are pop - ping, Oh,

COUNTS.

ALL.

Oh, we'll
 Oh, we'll

dance through the June night To the sweet Sen - o - ra's sing - ing.
 he! Rat - a - plan - plan, Till the day - light with - out stop - ping.

dance in the moon-light, We'll dance through the
 dance in the Can - Can, Oh, he! Ra - ta -

Tack Tic - ki, Tack Tic - ki, Tack Tic - ki, Tack Tic - ki, Tack Tic - ki, Tack Tic - ki,
 Plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

June night. Oh, come with me I'm bound a - cross the sea, To the
 - plan - plan. Oh, come with me I'm bound a - cross the sea, To the

Tack Tic - ki, Tack! Oh, come with me I'm bound a - cross the sea, To the
 - plan, Ra - ta - plan! Oh, come with me I'm bound a - cross the sea, To the

shores of love - ly Por - - tu - - gal.
 shores of love - ly Por - - tu - - gal.

shores of love - ly Por - - tu - - gal. Slow Waltz time. (Very marked.)
 shores of love - ly Por - - tu - - gal.

DANCE (after first verse.)

fff con tutta forza.

The first system of the piano score for the 'DANCE' section. It consists of two staves, treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first measure is marked with a forte dynamic (fff) and the instruction 'con tutta forza.' The melody in the treble clef features a series of chords and eighth notes, while the bass clef provides a rhythmic accompaniment with chords and eighth notes. There are several accents (^) and slurs over the notes.

mf

The second system of the piano score. It continues the two-staff format. The dynamic marking changes to mezzo-forte (mf). The treble clef features a more active melodic line with eighth and sixteenth notes, while the bass clef continues with a steady accompaniment. There are accents and slurs throughout the system.

fff

The third system of the piano score. The dynamic marking returns to fortissimo (fff). This system includes a double bar line and a repeat sign. The treble clef has a melodic line with some chromaticism, and the bass clef has a rhythmic accompaniment. There are accents and slurs.

The fourth system of the piano score. It continues the two-staff format. The treble clef features a melodic line with triplets and slurs. The bass clef provides a rhythmic accompaniment with chords and eighth notes. There are accents and slurs.

D.C.

The fifth and final system of the piano score. It continues the two-staff format. The treble clef features a melodic line with triplets and slurs. The bass clef provides a rhythmic accompaniment with chords and eighth notes. There are accents and slurs. The system ends with the instruction 'D.C.' (Da Capo).

DANCE (after second verse.)
CAN-CAN.

Nº 18. ENTRANCE OF BRASS BAND.

PIANO.

ppp

mfz

mf

f

ff

fff

This musical score is for the piece "The Belle of New York". It is arranged for piano and violin. The score is written in a key signature of one flat (B-flat major or F minor) and a 2/4 time signature. It consists of six systems of music, each with a piano part on the left and a violin part on the right. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line. The violin part has a melodic line with various ornaments and slurs. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). There are also accents (^) and breath marks (v) throughout. The piece concludes with a double bar line and a *ffz* marking.

The Belle of New York.

Nº 18^a SONG & CHORUS – (VIOLET.) “THE PURITY BRIGADE.”

VIOLET. I

Andantino.

hope I do not shock My late con-vert - ed flock By
is it not as well To be a tri - fle swell, Or

chang - ing to a cos - tume that could be described as snap - py. I
is it ne - ces - sa - ry when you're mo - ral to be gaw - ky? And

would not have you think That I would ev - er sink From
must a girl em-ploy The modes that come from Troy, Or

pp

my high state of pi - e - ty to a - ny-thing clap-trap-py. My
is she not en - ti - tled to be stun - ning - ly New-Yorky? Oh,

mo - rals have not changed as you may guess, The
mayn't a girl be good and free from guile And

mf

on - ly thing' that's changed has been my dress. We're the
yet be quite a cor - ker in her style. We're the

Tempo di marcia.

or - na - men - tal Pu - ri - ty Bri - gade, To our

(Sung at 2nd verse only.)

ppp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

ppp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

ppp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

pu - ri - ty we add a lit - tle fash - ion, A

ppp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

ppp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

ppp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

pret - ty rib - bon of the pro - per shade Could

ppp 3 Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp 3 Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp 3 Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp 3 Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp *cresc.*

ne - ver hind - er real re - li - gions pas - sion, 'Twould not be

3 Ra-ta-ta, too - ty, too - ty, too - ty, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta,

3 Ra-ta-ta, too - ty, too - ty, too - ty, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta,

3 Ra-ta-ta, too - ty, too - ty, too - ty, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta,

3

flash on a pret - ty maid; When we

Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ta - ta - ta - ta,

Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ta - ta - ta - ta,

Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ta - ta - ta - ta,

mf

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics. The next three staves are instrumental accompaniment for the vocal line, featuring triplets of eighth notes. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The key signature is two sharps (F# and C#) and the time signature is 2/4.

fight to con - quer vi - cious - ness and shame Our....

Ra - ta - ta, too - ty, too - ty, too - ty,

pp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

pp Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

pp

Detailed description: This system contains the next four staves of music. The top staff is the vocal line with lyrics. The next three staves are instrumental accompaniment for the vocal line, featuring triplets of eighth notes. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The key signature is two sharps (F# and C#) and the time signature is 2/4.

shin - y trum - pets go - ing too - ty too - ty We

Ra Too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

real - ly do not think that we're to blame For.....

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

cresc. *f*

dress - ing in a style that suits our

Ra - ta - ta, too - ty, Ra - ta - ta, too - ty,

Ra - ta - ta, too - ty, Ra - ta - ta, too - ty,

Ra - ta - ta, too - ty, Ra - ta - ta, too - ty,

dim.

beau - ty. We do our du - ty Just the

too - ty.

too - ty.

too - ty.

1^o

same. We do our du - ty Just the

We do our du - ty Just the

We do our du - ty Just the

We do our du - ty Just the

mf

Detailed description: This system contains the first musical phrase. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "same. We do our du - ty Just the". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf* (mezzo-forte).

2^o

same. Now same. We're the

same. We're the

same. We're the

same. We're the

f *ff*

Detailed description: This system contains the second musical phrase. It consists of four vocal staves and a piano accompaniment. The key signature remains two sharps, and the time signature is 4/4. The lyrics are: "same. Now same. We're the". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f* (forte) and *ff* (fortissimo). Section markers (§) are present above the vocal staves.

D.C.

PRINCIPALS WITH SOPRANO.

or - na - men - tal Pu - ri - ty Bri - gade, To our
 or - na - men - tal Pu - ri - ty Bri - gade, To our
 or - na - men - tal Pu - ri - ty Bri - gade, To our

pu - ri - ty — we add a lit - tle fash - ion, A
 pu - ri - ty — we add a lit - tle fash - ion, A
 pu - ri - ty — we add a lit - tle fash - ion, A

pret - ty rib - bon of the pro - per shade Could
 pret - ty rib - bon of the pro - per shade Could
 pret - ty rib - bon of the pro - per shade Could

ne - ver hind - er real re - li - gious pas - sion. When we
 ne - ver hind - er real re - li - gious pas - sion. When we
 ne - ver hind - er real re - li - gious pas - sion. When we

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "ne - ver hind - er real re - li - gious pas - sion. When we". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

fight to con - quer vi - cious - ness and shame, Our.....
 fight to con - quer vi - cious - ness and shame, Our.....
 fight to con - quer vi - cious - ness and shame, Our.....

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "fight to con - quer vi - cious - ness and shame, Our.....". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' and a 'V' (accent) above it.

shin - y trum - pets go - ing too - ty, too - ty, We
 shin - y trum - pets go - ing too - ty, too - ty, We
 shin - y trum - pets go - ing too - ty, too - ty, We

The third system consists of three vocal staves and piano accompaniment. The lyrics are: "shin - y trum - pets go - ing too - ty, too - ty, We". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

real - ly do not think that we're to blame For

real - ly do not think that we're to blame For

real - ly do not think that we're to blame For

dress - ing in a style that suits our beau - ty. We do our

dress - ing in a style that suits our beau - ty. We do our

dress - ing in a style that suits our beau - ty. We do our

du - ty Just the same.

du - ty Just the same.

du - ty Just the same.

Nº 19. SONG & CHORUS - (VIOLET.) "I DO, SO THERE!"

Allegro con spirito.

PIANO.

The piano introduction is in 6/8 time with a key signature of two sharps (F# and C#). It consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *ffz* (fortissimo forzando) and accents (^).

VIOLET.

I'm wea-ry of be-ing so prim and se-date - I
I've got a good style when I get on the go, I can

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part has a steady eighth-note accompaniment. Dynamics include *p* (piano) and accents (^).

want to be rack-et - ty, Click-et - ty, clack-et - ty. Whirl me a-round at a
move with the rest of them, Stay with the best of them. Love to be ra-pid, hate

The second line continues the vocal melody and piano accompaniment. The piano part includes dynamic markings of *fz* (fortissimo forzando) and *p* (piano), along with accents (^).

ratt - ling gait, And let me get rid of the stol - lers. Oh,
ev - 'ry - thing slow; It takes a steam en-gine to catch me, So

The third line concludes the vocal melody and piano accompaniment. The piano part features a *fz* (fortissimo forzando) dynamic and an accent (^) on the final chord.

give me a run that will wear out my shoes, With a hi - tid - dy - id - di - dy
 come a - round town and don't care what we do, Oh, I'll rush you and raz - zle you,

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are: "give me a run that will wear out my shoes, With a hi - tid - dy - id - di - dy come a - round town and don't care what we do, Oh, I'll rush you and raz - zle you,". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. Dynamics include piano (*p*), fortissimo (*fz*), and piano (*p*). There are accents (^) over the notes "hi" and "rush".

Jag - ge - dy jig - ge - dy - Give me a whizz that will kill off the blues, Oh, I
 Crush you and daz - zle you, Guess you will find by the time we get through, That it

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Jag - ge - dy jig - ge - dy - Give me a whizz that will kill off the blues, Oh, I Crush you and daz - zle you, Guess you will find by the time we get through, That it". Dynamics include piano (*p*) and fortissimo (*fz*). There are accents (^) over the notes "Jag" and "Crush".

want to be one of the rol - lers. Oh, I want to see all the
 takes a good sprin - ter to match me. Oh, I want to see all the

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "want to be one of the rol - lers. Oh, I want to see all the takes a good sprin - ter to match me. Oh, I want to see all the". Dynamics include fortissimo (*fz*) and piano (*p*). There are accents (^) over the notes "rol" and "sprin".

sights, I want to stay out at nights, I

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "sights, I want to stay out at nights, I". The piano accompaniment continues with a steady rhythm.

want to see ev-'ry-thing da - - ring, I want to go ev-'ry-where

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains the lyrics "want to see ev-'ry-thing da - - ring, I want to go ev-'ry-where". The piano accompaniment consists of chords and moving lines in both hands.

tear - - ing. I'm ti - red of hum - drum things, I

The second system continues the musical score. The vocal line lyrics are "tear - - ing. I'm ti - red of hum - drum things, I". The piano accompaniment continues with similar harmonic and melodic patterns.

feel as though I had wings, I want to be chum-my, I

The third system of the score has vocal lyrics "feel as though I had wings, I want to be chum-my, I". The piano accompaniment includes dynamic markings such as accents (>) and slurs.

want to be stum-my, I do so there.

ffz *mf* *ffz*

The final system on the page contains the lyrics "want to be stum-my, I do so there." The piano accompaniment features dynamic markings: *ffz* (fortissimo zingando), *mf* (mezzo-forte), and *ffz* again. The system concludes with a double bar line.

CHORUS.

Oh, she wants to see all the sights, She
 Oh, she wants to see all the sights, She
 Oh, she wants to see all the sights, She
 Oh, she wants to see all the sights, She

ff

wants to stay out at nights, She wants to see ev-'ry-thing
 wants to stay out at nights, She wants to see ev-'ry-thing
 wants to stay out at nights, She wants to see ev-'ry-thing
 wants to stay out at nights, She wants to see ev-'ry-thing

da - ring, She wants to go ev - 'ry - where tear - ing. She's
 da - ring, She wants to go ev - 'ry - where tear - ing. She's
 da - ring, She wants to go ev - 'ry - where tear - ing. She's
 da - ring, She wants to go ev - 'ry - where tear - ing. She's

ti - red of hum - drum things, She feels as though she had
 ti - red of hum - drum things, She feels as though she had
 ti - red of hum - drum things, She feels as though she had
 ti - red of hum - drum things, She feels as though she had

wings, She wants to be chum-my, She wants to be stum-my, She

wings, She wants to be chum-my, She wants to be stum-my, She

wings, She wants to be chum-my, She wants to be stum-my, She

wings, She wants to be chum-my, She wants to be stum-my, She

ffz do so there! there!

ffz do so there! there!

ffz do so there! there!

ffz do so there! there!

ffz *mf* *ffz* *ff*

D.C.

DANCE. *After 2nd verse.*

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *ffz* is placed above the treble staff in the third measure.

The second system continues the musical piece with two staves. The treble staff has a melodic line with eighth notes, and the bass staff has a steady accompaniment. The *ffz* dynamic marking is not present in this system.

The third system of musical notation consists of two staves. The treble staff continues the melody, and the bass staff continues the accompaniment. A dynamic marking of *ffz* is placed above the treble staff in the third measure.

The fourth system of musical notation consists of two staves. The treble staff features a melodic line with eighth notes and a final cadence. The bass staff continues the accompaniment. Dynamic markings of *ffz* are placed above the treble staff in the third and fifth measures.

Nº 20. SONG— (BLINKY BILL.) "GOOGAN'S FANCY BALL."

Allegretto.

PIANO.

Musical notation for the piano introduction, featuring treble and bass staves with triplets and a forte (ff) dynamic marking.

Continuation of the piano accompaniment, showing more complex rhythmic patterns and dynamics like piano (p).

BLINKY BILL.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line includes the lyrics: "When I went to Mis-ter Goo-gan's Fan-cy Ball, I was Well, Ma-lo-ney like a gil-ly he got mad, When I".

Vocal line and piano accompaniment for the second line of lyrics. The vocal line includes the lyrics: "walk-ing round the room with Dan Ma-lo-ney, Says spoke a-bout the frec-kled Miss Ma-ho-ney, Oh, it".

Vocal line and piano accompaniment for the third line of lyrics. The vocal line includes the lyrics: "Dan to me, the girl that knocks 'em all Is the ne-ver once oc-curr'd to me she had Come to".

The Belle of New York.

au - burn hair'd Le - ti - tia Ann Ma - - ho - - ney. Says....
Mis - ter Goo - gan's par - ty with Ma - - lo - - ney. Ma - - -

I to Dan "Yer talk - ing through yer hat, Le - - -
- lo - ney hit me once up - on the jaw, And.....

- ti - - tia ain't the one to catch the fan - - cy, She is
then I hit him on the so - lar ple - - xus, The.....

ban - dy leg - ged, frec - kled, and she's fat, And she
last of Dan Ma - lo - ney that I saw He was

is - - n't in the game with Ma - mie Clan - - cy." Oh,
sail - ing through the win - dow bound for Tex - - as. Oh,

CHORUS.

Lit-tle Ma-mie Clancy, Was the girl that caught my fan-cy, Why Le-ti-tia Ann Maho-ney was-n't

in the race at all; If you'd seen my lit-tle Ma-mie, I am sure you couldn't blame me, When I

1st verse. 2nd verse.
said "Ma-loney, She's the Belle of Googan's Fan-cy Ball." Goo-gan's Fancy Ball!"

DANCE (after second verse.)

ffz

ffz

19 20

The Belle of New York.

Nº 21. SONG — (ICHABOD & OTHERS.) "ON THE BEACH AT NARRAGANSETT."

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a series of eighth-note triplets, with a '3' above each group. The left hand starts with a bass clef and a common time signature, playing a similar rhythmic pattern of eighth-note triplets. The dynamic marking *mf* is placed between the staves.

The first line of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in treble clef with a common time signature. The lyrics are: "Meet me on the beach, boys, down at Nar - ra - gan - sett, Life at Nar - ra - gan - - sett al - ways has a fizz on,". The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *pp* at the beginning.

The second line of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in treble clef with a common time signature. The lyrics are: "We'll go out and have a lit - tle swim, You'll On the wave of plea - sure you can glide. And". The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *pp* at the beginning.

find a mer - ry life, boys and girls that will en - hance it,
ev' - ry - thing you do there you put a jol - ly whizz on, And

This system contains the first two staves of music. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

For the Nar - ra - gan - - sett girls are full of vim. Oh, they're
you can beat the o - cean with your tide. If there's

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment features some dynamic markings like *mf* and *f*.

al - ways in a state of ra - pid tran - - sit, When you
a - ny risk to take the girls will chance it When they

cresc:

This system contains the third two staves of music. The piano accompaniment includes a *cresc:* marking and features a prominent melodic line in the right hand.

meet them on the beach at Nar - ra - - gan - - sett.
strike the gid - - dy whirl of Nar - ra - - gan - - sett.

This system contains the final two staves of music on the page. The piano accompaniment continues with the same melodic and harmonic style.

Plump girls, slen - der girls, Sol - id girls, and ten - der girls,

pp

This system contains the first two lines of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'Plump girls, slen - der girls, Sol - id girls, and ten - der girls,'. The piano part features a light texture with a *pp* dynamic marking.

All sorts of dain - ty girls go - ing out to dive.

This system contains the next two lines of music. The vocal line continues with the lyrics 'All sorts of dain - ty girls go - ing out to dive.'. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

When you see the lit - tle bea - uts Trip - ping in their bath - ing suits,

mf *p*

This system contains the next two lines of music. The vocal line has the lyrics 'When you see the lit - tle bea - uts Trip - ping in their bath - ing suits,'. The piano accompaniment includes dynamic markings of *mf* and *p*.

You'll be glad it's Sum - mer, you'll be glad that you're a - live.

This system contains the final two lines of music on the page. The vocal line concludes with the lyrics 'You'll be glad it's Sum - mer, you'll be glad that you're a - live.'. The piano accompaniment provides a rhythmic and harmonic foundation for the final phrase.

1st SOPRANO.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

2nd SOPRANO.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

TENOR.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

BASS.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

Grazioso.

mf

go - ing out to dive. When you see the lit - tle bea-uts Tripping in their bathing suits,

go - ing out to dive. When you see the lit - tle bea-uts Tripping in their bathing suits,

go - ing out to dive. When you see the lit - tle bea-uts Tripping in their bathing suits,

go - ing out to dive. When you see the lit - tle bea-uts Tripping in their bathing suits,

mf

You'll be glad it's Sum - mer, you'll be glad that you're a - live.
 You'll be glad it's Sum - mer, you'll be glad that you're a - live.
 You'll be glad it's Sum - mer, you'll be glad that you're a - live.
 You'll be glad it's Sum - mer, you'll be glad that you're a - live.

D.C.

DANCE. (after second verse.)

mf

Nº 22. CHORUS — "FOR THE TWENTIETH TIME WE'LL DRINK."

Allegro con spirito.

PIANO.

The musical score is written for piano in a 6/8 time signature and the key of D major (indicated by two sharps). It consists of five systems of two staves each. The tempo is marked "Allegro con spirito." The first system begins with a forte dynamic marking "ff". The second system features "ff" markings in the bass line. The third system also has "ff" markings in the bass line. The fourth system continues with "ff" markings in the bass line. The fifth system concludes with a "pesante" marking in the bass line, indicating a change in articulation. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff

First system of piano accompaniment, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a forte (ff) dynamic. The bass line is more active than the treble line.

SOPRANOS.
For the twen - ti - eth time we'll

TENOR.
For the twen - ti - eth time we'll

BASS.
For the twen - ti - eth time we'll

Vocal staves for Soprano, Tenor, and Bass. Each staff has a vocal line and the lyrics "For the twen - ti - eth time we'll". The music is in 2/4 time and begins with a forte (ff) dynamic.

ffz ff

Second system of piano accompaniment, continuing from the first system. It features a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a forte (ff) dynamic. The bass line is more active than the treble line.

drink, We'll drink, We'll drink for the twen - tieth time, In

drink, We'll drink, We'll drink for the twen - tieth time, In

drink, We'll drink, We'll drink for the twen - tieth time, In

Third system of vocal and piano accompaniment. It features three vocal staves (Soprano, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are "drink, We'll drink, We'll drink for the twen - tieth time, In". The music is in 2/4 time and begins with a forte (ff) dynamic.

oceans of nec - tar - ous drink we'll sink, For this is a night when to

oceans of nec - tar - ous drink we'll sink, For this is a night when to

oceans of nec - tar - ous drink we'll sink, For this is a night when to

drink, we think, Is hap - pi - ness most sub - lime, So

drink, we think, Is hap - pi - ness most sub - lime, So

drink, we think, Is hap - pi - ness most sub - lime, So

as they sing on the Op - 'ra stage, Come fill your glass and be

as they sing on the Op - 'ra stage, Come fill your glass and be

as they sing on the Op - 'ra stage, Come fill your glass and be

mer - ry,..... In bump - ers of wine your thirst as - suage, And

mer - ry,..... In bump - ers of wine your thirst as - suage, And

mer - ry,..... In bump - ers of wine your thirst as - suage, And

float right o - ver the fer - ry, O'er the fer - ry, O'er the

float right o - ver the fer - ry, O'er the fer - ry, O'er the

float right o - ver the fer - ry, O'er the fer - ry, O'er the

fer - ry..... Oh float me, oh float me, In a

fer - ry..... Oh float me, oh float me, In a

fer - ry..... Oh float me, oh float me, In a

ffz

ff

riv - er of bright cham - pagne, For we've got a right to get
 riv - er of bright cham - pagne, For we've got a right to get
 riv - er of bright cham - pagne, For we've got a right to get

tight to-night, If we ne-ver get tight a - gain. Oh float me, oh
 tight to-night, If we ne-ver get tight a - gain. Oh float me, oh
 tight to-night, If we ne-ver get tight a - gain. Oh float me, oh

float me, In a riv - er of bright cham - pagne, For
 float me, In a riv - er of bright cham - pagne, For
 float me, In a riv - er of bright cham - pagne, For

we've got a right to get tight to-night, If we ne-ver get tight a -
 we've got a right to get tight to-night, If we ne-ver get tight a -
 we've got a right to get tight to-night, If we ne-ver get tight a -

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "we've got a right to get tight to-night, If we ne-ver get tight a -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

gain,..... If we ne-ver get tight a - gain.....
 gain,..... If we ne-ver get tight a - gain.....
 gain,..... If we ne-ver get tight a - gain.....

The second system continues the vocal lines and piano accompaniment. The lyrics are: "gain,..... If we ne-ver get tight a - gain.....". The piano accompaniment includes a section marked "a tempo" in the right hand.

The third system of the musical score shows the continuation of the piano accompaniment. It features a complex rhythmic pattern with many beamed eighth notes in both the right and left hands.

The fourth system of the musical score concludes the piano accompaniment. It features a final cadence with a dynamic marking of *ffz* (fortissimo with a flourish) in the right hand.

Nº 23. SONG — (VIOLET.) "AT ZE NAUGHTY FOLIES BERGERE."

Allegro vivo.

PIANO— *ff*

1^o

2^o

ffz

The Belle of New York.

L'istesso tempo.

At ze naugh - ty Fo - lies... Ber -

ad lib.

- gère..... My feet zey fly up in ze air,..... Wiz a

tra la, la, la, la, la, la, la, la, la, la,

fz *p* *fz* *p*

la, la, la. la, la, la, la! Ze

fz

men zey all smile and zey say..... Zat girl has a nice lee - tel

way,..... With a tra la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la!..... I'm

aw - ful - ly bold, La, la, la, la! I could - nt be cold, La,

pp

la, la, la! I'm warm I am told,.. La, la, la, la, la,

la, la, la, la, la, la, la! I meet you at night.. just

rall.

(She faints away.)

af - ter ze show Wiz a tra la, la, la,... to suppaire we go.

Fine.

Nº 24. FINALE - ACT II. "FOR IN THE FIELD."

VOICE. ICHABOD.

For in the field of

PIANO.

mo - ral en - deav - our No com - pe - ti - tor can shake a stick at

us, In the game of re - form there

ne - ver, were ne - ver, Such re - form - ers that were so fe - lic - it -

-ous, Our vir - tues con - tin - ue to

strike us, As qual - i - ties mag - nif - i - cent to

see, Of course you could ne - ver be

like us, But be as like us as you're a - ble to be.....

Of course you could ne - ver be like us, But be as

Of course you could ne - ver be like us, But be as

Of course you could ne - ver be like us, But be as

Of course you could ne - ver be like us, But be as

Tempo di Valse.

like us as you're a - ble to be.

like us as you're a - ble to be.

like us as you're a - ble to be.

like us as you're a - ble to be.

Tempo di Valse.

VIOLET.
 Yes, Yes I am the Belle of New York, and I a shy sal-va-tion

CORA AND FIFI.
 Yes, She says she's the Belle of New York, a lit-tle shy sal-va-tion

BRIDESMAIDS.
 Yes, Oh she is the Belle of New York, a lit-tle shy sal-va-tion

ICHABOD AND HARRY.
 Yes, Yes she is the Belle of New York,..... A

ALL OTHER PRINCIPALS.
 Yes, She says she's the Belle of New York,..... A

SOPRANOS.
 She is the Belle of New York, A... sim-ple lit-tle shy sal-va-tion

TENOR.
 She is the Belle of New York, A sal - va - tion

BASS.
 She is the Belle of New York, A sal - va - tion

fff

VI. ar - my girl, The sub - ject of all the town talk, Ah my poor

C.&F. ar - my girl, The sub - ject of all the town talk, Ah her poor

BRI. ar - my girl, The sub - ject of all the town talk, Ah her poor

I.&H. shy sal - va - tion ar - my girl, The sub - ject of talk.

PRI. shy sal - va - tion ar - my girl, The sub - ject of talk.

ar - my girl, The sub - ject of all the town talk, And her poor

ar - my girl, The sub - ject of all the town talk,

ar - my girl, The sub - ject of all the town talk,

ffz

VI. stu - pid lit - tle head is in a dread - ful whirl. Yes I am the Belle of New

C.&F. stu - pid lit - tle head is in a dread - ful whirl. She think's she's the Belle of New

BRI. stu - pid lit - tle head is in a dread - ful whirl. She think's she's the Belle of New

I. & H. She's in a dread - ful whirl. She's the

PRI. Her head is in a whirl. She's the

stu - pid lit - tle head is in a dread - ful whirl. She is the Belle of New

Her head is in a whirl. She's the

Her head is in a whirl. She's the

The piano accompaniment consists of two staves, treble and bass clef. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. There are dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line.

VI. York, The sub - ject of all the town talk,.....

C.&F. York, The sub - ject of a the town talk,.....

BRI. York, The sub - ject of all the town talk,.....

I.&H. Belle, the Belle of gay New York. She's the Belle, the Belle of

PRI. Belle, the Belle of gay New York. She's the Belle, the Belle of

York, The sub - ject of all the town talk,.....

Belle, the Belle of gay New York. She's the Belle, the Belle of

Belle, the Belle of gay New York. She's the Belle, the Belle of

pesante

A lit-tle shy

VI. ... And I a mere lit-tle shy..... sal-va-tion ar - my

C.&F. ... She a mere lit-tle shy..... sal-va-tion ar - my

BRI. ... She a mere lit-tle shy..... sal-va-tion ar - my

I.&H. gay New York. She a mere lit-tle shy lit-tle shy ar - my

PRI. gay New York. She a mere lit-tle shy lit-tle shy ar - my

.... She a sim - ple shy..... sal-va-tion ar - my

gay New York. She a sim - ple shy, lit-tle shy ar - my

gay New York. She a sim - ple shy, lit-tle shy ar - my

fff

VI.
girl, sal-va-tion ar-my girl, Yes I a mere lit-tle

C.& F.
girl, sal-va-tion ar-my girl, Yes she a mere lit-tle

BRI.
girl, sal-va-tion ar-my girl, Yes she a mere lit-tle

I.& H.
girl, ar-my girl, she a

PRI.
girl, ar-my girl, she a

girl, sal-va-tion ar-my girl, Yes she a mere lit-tle

girl, ar-my girl, Yes she a mere lit-tle

girl, ar-my girl, Yes she a mere lit-tle

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a melodic line with various ornaments and dynamics, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

VI.
shy sa - va - tion ar - - -

C. & F.
shy sa - va - tion ar - - -

BRI.
shy sa - va - tion ar - - -

I. & H.
mere sa - va - tion ar - - -

PRI.
mere sa - va - tion ar - - -

shy sa - va - tion ar - - -

shy sa - va - tion ar - - -

shy sa - va - tion ar - - -

The piano accompaniment features a complex texture with multiple voices in both hands, including chords and melodic lines. The score includes dynamic markings such as *V* and *mf*.

VI.
- my girl!

C. & F.
- my girl!

BRI.
- my girl!

I. & H.
- my girl!

PRI.
- my girl!

- my girl!

- my girl!

- my girl!

ff

fffz

END OF OPERA.

NEW AND POPULAR SONGS.

I ONLY KNOW I LOVE THEE. COMPASS.

No 1 in C.
No 2 in D♭.
No 3 in E♭.

Sung by MR RICHARD GREEN.

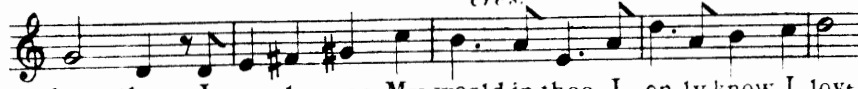
C to E.
D to F.
E to G.

Words by
HARRY GREENBANK.

Music by
HOWARD TALBOT.



Though earth and air Are bright and fair A round thee and a-
cres.



bove thee, I on-ly see My world in thee-I on-ly know I love

Copyright 1896.

THE JEWEL OF ASIA.

In C

Sung by Miss MARIE TEMPEST.

C to C.

Words by
HARRY GREENBANK.

Music by
JAMES PHILP.

Delicato.



He call'd her the jewel of A-sia, of A-sia, of A-sia, But



she was the Queen of the Geisha, the Geisha, the Geisha;

Copyright 1896.

JACK'S THE BOY.

No 1 in C.
No 2 in D.

Sung by MR C. HAYDEN COFFIN.

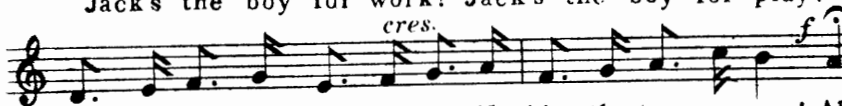
A to D.
B to E.

Words by
HARRY GREENBANK.

Music by
LIONEL MONCKTON.



Jack's the boy for work! Jack's the boy for play!



Jack's the lad, When girls are sad, To kiss the tears a-way! Ah!

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SONG—"Teach me how to kiss"	„	2	0	
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SONG—"She is the Belle of New York"	„	2	0	
	Sung by Mr. FRANK LAWTON.										
SONG—"We'll stand and die together"	„	2	0	
	Sung by Mr. E. W. HOFF.										
DUET—"When we are married"	„	2	0	
	Sung by Miss PHYLLIS RANKIN and Mr. HARRY DAVENPORT.										

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